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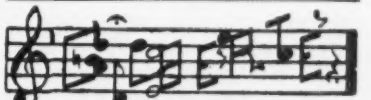
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## METROPOLITAN OPERA OPENS WITH BIZET'S "PEARL FISHERS"

Customary Fashionable Audience in Attendance—  
Hempel, Caruso, De Luca and Rothier Sing—New  
Work Creates Mild Impression

All New York, chiefly in the modish sense, was at the Metropolitan Opera House last Monday evening, November 13, although the audience included also many representative professionals who have prospered, and the usual aggregation of music critics, singers and singing teachers, and the so-called "standees," who fringe the rear of the parquet edges and have become famous as exponents of frantic and fortissimo applause and admiring shouts and calls when the Italian singers of the company finish their more exciting arias.

The Metropolitan Opera House has been adopted by musical and modish New York as an integral part of the life of the metropolis, and, as a result, the annual opening of the institution constitutes an event by which the fashionables of our town invariably set their calendar for the winter. The opening of the Metropolitan is important, it is artistic, and it is welcome.

This year the general director, Giulio Gatti-Casazza—suave, seasoned, and expert in his position—has elected to start the operatic course with Bizet's "Les Pecheurs de Perles" ("The Pearl Fishers"), practically a novelty in New York, for it had not previously been given here in its entirety, only two acts being known to the older opera-goers through a performance which took place at the Metropolitan some twenty years ago, with Calvé in the soprano part.

Those who expected in "Les Pecheurs" to hear a duplication of the sensuous and hot-blooded music of the composer's "Carmen," evidently had not acquainted themselves with the tale of the two pearl fishermen and the virtuous lady with whom they were in love. Briefly told, it runs as follows:

Each year the pearl fishers of old Ceylon went to assemble at a certain time, to gather their precious harvest from the sea. They elect a chief whom they swear to obey, and also appoint a maiden to sit on a lofty rock and sing and watch to ward off the evil spirits of sea and air while the pearl fishers are at work. The maiden, chaste as a vestal, must be veiled, and hide her face from men as well as close her heart to love, "while she chants her mystic prayers to the spirits of the watery deep." Nourabad, the venerable priest, has found Leila in a distant part of the island, and she is chosen as the maid of mystery. To Zurga, the chief, she swears to carry out the requirements of her mission. Nadir, one of the fishers, is the friend of Zurga. Both of them had long sought to forget a hopeless passion, for one night in Candia they had entered a mosque at prayer hour and there beheld "a veiled woman with a goddess carriage and step." The veil opened for a moment and a vision of marvelous beauty entranced the two friends. Realizing that they were rivals in love, each swore to the other to forget the enchantress who so nearly had destroyed their friendship. Nadir, on the sacramental day dealt with in the opera, hears a voice from the rocks, invoking Brahma. He recognizes in the veiled figure the woman of the mosque. His passion blazes up with irresistible might.

In the second act, Leila, in a ruined temple, is dreaming of the stranger, whom she has recognized. Suddenly he appears, climbing up the rocks from the sea. He de-

(Continued on page 24)

## WOLFF AND SACHS COMBINE

Old Time Managerial Firms Form a Merger

From the Berlin office of the MUSICAL COURIER comes the news that the two well known concert agencies of that city, Direktion Hermann Wolff and Direktion Jules Sachs, have combined forces, and will be operated henceforth as a single firm, with headquarters at the old offices of the Wolff establishment.

## Kurt Schindler to Marry

Kurt Schindler, the director of the Schola Cantorum of New York, is soon to be married. His defection as accompanist to Marcella Craft on Saturday, November 11, was due to the fact that he had to go to the wharf to meet his fiancée, who arrived from Europe at the very

hour when Miss Craft's recital took place. This was the only "indisposition" from which Mr. Schindler was suffering.

## CHICAGO OPERA OPENS

"Aida" Brilliant Both on the Stage and in the House

Chicago, Ill., November 13, 1916.

(By Telegram.)

They were off at eight o'clock tonight at the Auditorium, and at eleven thirty the curtain came down on "Aida," the opening bill. Campanini, Rosa Raisa and Julia Claussen finished neck and neck in the favor of a packed house. The two newcomers, Giulio Crimi, tenor, and Giacomo Rimini, baritone, sang up to expectation and came very close to the leaders in the esteem of the public. The old favorites, Arimondi, Goddard and Mabel Preston Hall, sang true to form. Among the others may be mentioned Venturini and Swirskaya, premiere danseuse. The orchestra, chorus and ballet had been well trained, and the results obtained were excellent. Next week's MUSICAL COURIER will give a complete review of the opening night, which, for brightness of jewels and splendor of ultramodern gowns, has never been surpassed here.

RENE DEVRIES.

## ELLIS OPERA COSTS ST. LOUIS \$12,000

Heaviest Loss Ever Suffered There Through Opera

St. Louis throws an interesting sidelight on opera as it was exemplified there very recently. The San Carlos Opera at \$2 per seat drew crowded houses and turned hundreds of persons away; the Ellis Opera (with Geraldine Farrar) at \$5 per seat, left a deficit of \$12,000 for the local guarantors to face. There are thirty-two of them, according to the Post-Dispatch, and they will be assessed \$400 each. The same paper says: "This is the heaviest loss which a group of opera guarantors in St. Louis have ever had to face. . . ." The San Carlos Grand Opera Company gave fifteen performances at the Odeon in November, 1914, with Constantino and Gerville-Reache as guest artists. The total receipts were about \$24,000, covering all expenses."

## UNIQUE PLAN TO AID TALENTED YOUNG MUSICIANS

Places in the Philadelphia Orchestra for Them

Conductor Leopold Stokowski and the Orchestra Committee held a conference with the directors of various conservatories and well known private instructors of this city on Wednesday last. The purpose of the meeting was to form a plan whereby those students who possess unqualified ability, either in the embryo or of an advanced nature, shall, upon completing their course of studies and passing a test prescribed by the conductor, be given the preference in the filling of such vacancies as may from time to time exist in the Philadelphia Orchestra. The instructors present heartily endorsed the idea and pledged their support.

## Carl Strakosch Leaves \$150,000

Carl Strakosch, recently deceased, husband of the late Clara Louise Kellogg, left \$150,000, and by the terms of his will Elpstone, the Strakosch home in New Hartford, is given to Myra Matthews Parsons, of Chicago; \$20,000 to Julia Harris Strakosch, of New York, an adopted daughter; \$20,000 to Celia Goranson, of New York, a maid in the Strakosch home for more than fifteen years; \$20,000 in trust to the Connecticut Trust and Safe Deposit Company, Hartford, for the benefit of Craig Wynne Goodwin, of New Hartford; \$20,000 to Julia Strakosch Timar, of Budapest, a sister, and the residue to Julia Strakosch Lee, of Cheadle, Cheshire, England.

## Claudia Muzio Coming Soon

Claudia Muzio, the newly engaged prima donna of the Metropolitan Opera Company, has cabled General Manager Gatti-Casazza that she would leave Europe, Saturday, November 11, for New York. Mr. Gatti-Casazza hopes to be able to announce her American debut during the third week of the season.

## BOSTON-NATIONAL GRAND OPERA COMPANY'S NEW YORK WEEK

Rabinoff's Artists in Series of Uniformly Excellent Performances

As briefly mentioned in last week's MUSICAL COURIER, the New York season of the Boston-National Grand Opera Company, Max Rabinoff, managing director, opened at the Lexington Opera House on Monday, November 6, with a performance of Giordano's "Andrea Chenier."

It was a pleasure at last to hear opera in the house especially built for it by enterprising Oscar Hammerstein, though cruel Fate has consistently denied him the privilege of presenting it there. Probably not one-tenth—indeed, not one-twentieth—of the audience had ever been inside the doors of the Lexington Opera House before and its appearance was a decided surprise to most. It seems to be an ideal theatre for the giving of opera, large, comfortable—plenty of knee room between the rows—and possessing a splendid acoustic, both for orchestra and singers; in fact, the orchestra seems to be rather too well favored in position. Mr. Moranzoni, who in the past has proved himself to be extremely careful as to the correct balance between singers and orchestra, allowed his orchestra to play too loud Monday evening and on Wednesday it had not been toned down enough, something surely due to the fact that he did not realize the unusual resonancy. The house is decorated quietly and in good taste. There is an excellent view of the stage from every seat in the auditorium, which is long for its width, and the boxes are cleverly placed so that the view from them is unobstructed, while at the same time they in no way interfere with the auditorium. One drawback of the Lexington Opera House is its inaccessibility from the west side. Otherwise it has certain advantages for the presentation of opera over both the huge Metropolitan and Hammerstein's other operatic house, the Manhattan.

November 6, "Andrea Chenier"

"Andrea Chenier" is practically a novelty for New York, though it had one performance at the very end of the Hammerstein regime at the Manhattan and still farther back was done by Colonel Mapleson's company. Giordano may be regarded as the third—and weakest—of the trio of

(Continued on page 32)

## THE OPENING WEEK OF THE INTERSTATE OPERA COMPANY

Notable Casts to Present Standard Works in Cleveland, Pittsburgh, Cincinnati and Detroit

The Interstate Opera Company will open its season Monday, November 27, at the Dutchess Theatre, Cleveland, with a performance of Wagner's "Tristan und Isolde." Ernst Knoch will direct, and the cast will include Johanna Galski as Isolde, Eleonora de Cisneros as Brangaene, Carl Jörn as Tristan, Franz Egenieff as Kurvenal, Henri Scott as Koenig Marke, and Graham Marr as Melot. This will be followed by a performance of "Les Pecheurs de Perles" on Tuesday afternoon, November 28, with Yvonne de Tréville, Mischa Leon, Graham Marr and Henry Weldon, Oscar Spirescu conducting. This will be followed by a ballet. On Wednesday, November 30, the company will be in Pittsburgh, at the Schenley Theatre, opening with a matinee, at which Wolf-Ferrari's "Secret of Suzanne" will be given, followed by "L'Intrigue," a ballet by Emil de Recat, the ballet master of the company. On the evening of the same day in Pittsburgh, Massenet's "Manon" will be given, the principal roles being in the hands of Yvonne de Tréville, Antoine de Vally, Franz Egenieff and Henry Weldon. On Thursday, November 30, the company opens in Cincinnati with "The Secret of Suzanne," followed by a ballet, and in the evening "Tristan" will be given with the same cast as in Cleveland. Saturday, December 2, is the opening date for Detroit, and the bill will be the same as in Cincinnati, except that Margarete Matzenauer will sing Isolde instead of Mme. Galski.

The chorus of forty, under the direction of A. Bimboni, and the orchestra of fifty-six, as well as the principals, are busy rehearsing this week at the Manhattan Opera House, New York. The sets for the operas of the opening week are now nearing completion at the studio of Joseph Urban. The Interstate Opera Company is bound to exceed any other organization in America in the quality of its scenery.

## KNABE PIANO USED



## NEW ORLEANS

New Orleans, La., October 27, 1916.

Pasquale Amato, assisted by David Hochstein, violinist, and Maurice Lafarge, pianist, inaugurated the musical season October 21, by the first concert of the Philharmonic series. Mr. Amato gave a program of French, Italian and German selections, and as usual was heartily received.

David Hochstein made a distinctly favorable impression, and was accorded a reception of which he has every reason to feel proud. Maurice Lafarge played musicianly accompaniments.

## Leo Ornstein in Recital

An event of unusual interest was the recital of Leo Ornstein, October 26. The young artist played beautifully throughout his extraordinary program. As a composer he gave his listeners a succession of emotional shocks such as they may have never before experienced. He was given a splendid reception.

## Newcomb School Afternoon Recitals

The Newcomb School of Music is running just as smoothly as if this were midseason. Leon Ryder Maxwell, its director, is at the helm after a long vacation given to rest and study. The Wednesday recitals began a fortnight ago, the first presenting the distinguished pianist-composer Giuseppe Ferrata in one of his characteristic programs, and the second Laura Stevenson Spang in a very interesting number of songs by Carpenter, Brahms, Wolff, Moussorgsky, and Rummel.

## An Artistic Pupils' Recital

Theresa Cannon-Buckley, prominent as vocalist, organist and teacher, and for years one of the strong factors in local music life, recently presented four pupils at the first series of song recitals. The participants were: Alice Mailhes, Mrs. Henry F. Ader, Kitty Levy, and Suzanne Bordenave. The program was diversified and artistic, and one in which the vocalists revealed their accomplishments most advantageously.

## Mark Kaiser Pupil Honored

At the competitive test held by the National Federation of Musical Clubs, Adrian Freiche, a young violinist, was selected as most worthy of representing this section in the next competition to be held early next year in Memphis, Tenn. Young Freiche is a pupil of Mark Kaiser, who for years charmed the local public with his beautiful playing. In bygone years, Mr. Kaiser toured with noted artists, among whom were Carreño and Tietjens.

## Notes

Margarete Matzenauer will appear November 11, Isadora Duncan November 13, Josef Hofmann December 11, John McCormack, December 13.

The Lilac Domino won much applause during its recent engagement at the Tulane Theatre. H. B. L.

## A Week With Ethel Leginska

During the week of October 11 Ethel Leginska, pianist, played a concert in the Brooklyn Academy of Music, which was sold out so much in advance that an extra concert was immediately booked within the week to take care of the overflow. Leginska then played in a New York public school to a "capacity house," and afterward journeyed to Boston, where she literally packed Jordan Hall. Returning to New York she played an engagement with the Manhattan Opera House orchestra, on Sunday night, October 15, which was followed on Tuesday, October 17, by the "overflow" concert at the Brooklyn Academy of Music. In each case the audience was so great that every chair possible on the stage was requisitioned by her enthusiastic admirers.

The week just quoted is only one of many booked by Miss Leginska's management.

## Margaret Taylor Meets With Western Favor

Margaret Taylor, soprano, recently sang in many Western cities, meeting with favor wherever she appeared. This is attested by the following press comments:

Mrs. Taylor has a clear, bell-like soprano voice, whose lovely tones are equally pleasing through a wide range. Its exquisite quality appeared to great advantage in the numbers of her varied program this afternoon, ranging from the dramatic "Cavalleria Rusticana" aria to Bemberg's brilliant waltz song.—The Fargo (N. D.) Forum and Daily Republican, October 17, 1916.

Mrs. Taylor, soprano, of New York City, was introduced to a large number of Fargo women yesterday. The singer, who has a voice of unusual beauty, sang a program of songs whose variety brought out a surprising range of tone and interpretation.—Fargo (N. D.) Daily Courier-News, October 18, 1916.

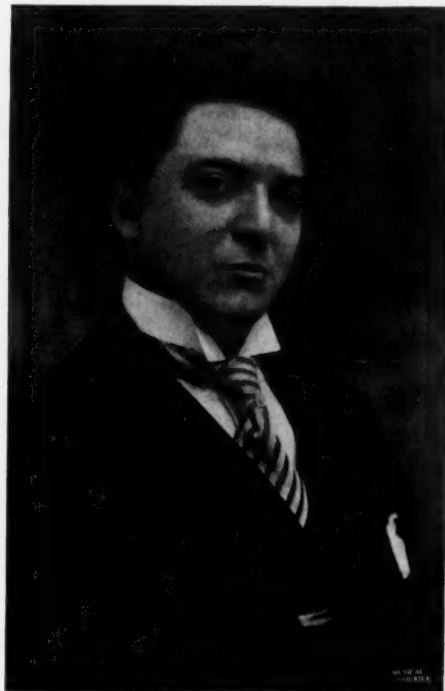
Mrs. Taylor has rare technical control over a voice that is expressive of moods, melodious and brilliant.—Moorhead (Minn.) News, October 19, 1916.

## About Joseph Malkin

Joseph Malkin, whose solos with the Boston Symphony Orchestra last season, and recitals in the music centers of the United States called forth praise to the extent that requests for many reappearances as well as for new engagements are coming to his manager. He is one of the few cellists who are increasing public interest in their instrument.

His brother, Manfred Malkin, director of the Malkin Music School, relates an amusing incident:

"In 1897, Ambroise Thomas, then director of the Paris Conservatoire, often fell asleep during the school examinations, and especially during the cello examinations. Joseph Malkin, who appeared for the competitive examinations on a rainy October afternoon, came upon the stage, the fourteenth candidate, and found the jury reclining in the arms of Morpheus. The pianist began the tutti of the Goltermann A minor concerto, which did not attract enough attention from the jury to suit Mr. Malkin, and he decided to take it by storm. Mr. Malkin's enjoyment at



JOSEPH MALKIN.

seeing the heads of the jury rise, after the opening measures, can be imagined. Mr. Rabaud (his teacher afterward), at the termination of the examination, hurried up to Mr. Malkin, telling him what a wonderful impression he produced upon the jury, and that he had been accepted first, and also expressing his confidence that he would finish first; and so he did, three years later with the first prize, unanimously, being the only first prize that year at the Conservatoire."

Mr. Malkin has been booked so far to appear in: Springfield (joint recital with Geraldine Farrar), October 11; Manchester, October 18; Worcester, November 7; Boston, November 15; New London, November 16; Lowell, November 22; Boston, December 6; Lawrence, December 15; Beverly, December 18; Woonsocket, December 29; Boston, January 10; Marlborough, January 17; Concord, January 18; Somerville, January 20; Plymouth, February 16; Glensfalls, February 21; Leominster, March 9; Mattick, March 20.

He will be soloist with the Boston Symphony Orchestra in Brooklyn, March 16, and Boston, March 30 and 31, and probably also in Philadelphia.

## Marie Morrissey Gives All Credit to Dudley Buck Training

Marie Morrissey, contralto, already an artist of wide repute, is enthusiastic about the training she has received at the Dudley Buck studios, New York City.

"I take a lesson at the Buck studios every day," she said recently to the writer, "and Mr. Buck pronounces my voice equal to that of any other concert contralto before the public today. I give him every credit for the moulding of my voice, and know that he has made the greatest success possible."

## Soder-Hueck Tenor Engaged for Prominent "Gypsy Love" Role

In the light opera, "Gypsy Love" (Lehar), now en tour, but soon to be presented in New York, Frank Caruso, an Italian lyric tenor, has been chosen for a leading tenor role, directly from the Mme. Soder-Hueck studios, New York.

LEOPOLD GODOWSKY  
EDITOR-IN-CHIEF

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## BUSY MUSICAL WEEK AT BOSTON

**Spalding and Grainger Furnish Well Planned Programs—Marcia Van Dresser Welcomed—Pattison with New Chamber Ensemble—Harold Henry in Recital—Longy Club's First Concert—Russian Ballet, Symphony Concerts and Aborns Round Out Full Musical Week**

Boston, November 12, 1916.

Albert Spalding, recognized as one of America's most distinguished violinists, gave a splendid recital on the afternoon of November 4 in Jordan Hall. These pieces were played: Sonata in A major, Franck; prelude and adagio, from suite in E minor, and fugue in G minor, Bach; Swedish folk dances, Bruch; prelude from "The Deluge," Saint-Saëns; "Moto Perpetuo," Cecil Burleigh; caprices, Nos. 9 and 24, Paganini-Spalding. Andre Benoist was an excellent assisting artist.

Mr. Spalding showed commendable taste in the selection of his program. The beautiful sonata by Franck was especially welcome, though scarcely more so than the pieces by Bach and Saint-Saëns, and the Swedish dances by Bruch. The little piece by Burleigh, also, was fascinating, while Mr. Spalding's own brilliant arrangements of Paganini's caprices were eminently fitting as closing numbers.

Mr. Spalding renewed his titles as a Boston favorite. He played superbly, displaying an authority in interpretation greater than at any previous appearance here. His tone, also, has gained in depth, without loss of elegance or suavity. As for technic and execution, they remain the polished assets of his earlier work. His choice of accompanist is fortunate. Mr. Benoist is an accomplished ensemble player.

An audience of good size greeted Mr. Spalding, and was slow to relinquish him. There were many encores, and four extra pieces followed the closing number.

### Percy Grainger Plays Unconventional Program

Percy Grainger, the noted composer-pianist, was heard in an interesting and unconventional recital on the afternoon of November 3 at Jordan Hall. His program was as follows: Variations on a theme by Paganini, op. 35, No. 1, bk. 1, Brahms; "Partita" in B flat, No. 1, Bach; four old Dutch peasant songs and country dances, Röntgen; "The Garden of Soul-Sympathy" and "Bells," from "Poems for

Piano," Scott; barcarolle, op. 60, Chopin; "Eritana," Albeniz; "One More Day, My John," and "Gay But Wistful," Grainger; "Reel," No. 4, of "Four Irish Dances," Stanford-Grainger.

Bach's "Partitas" are seldom included these days in recital programs. The one in B flat contains some charming music. It was played appealingly. Of the four pieces by the Dutch composer, Julius Röntgen, "The Merry Tavern," a rollicking and care free tune, and "I Set Sail for Holland," plaintive and simply impressive, were perhaps most striking. The two selections from Scott's "Poems" are in the impressionistic vein, poetic and imaginative. Mr. Grainger's own compositions and transcriptions are interesting works. While they have their origin in folk tunes, the harmonic treatment is ingenious and original. Extra pieces were numerous and well selected.

An excellent pianist, Mr. Grainger has the happy faculty of making his performances, first of all, entertaining. As an interpreter he combines originality with authority. His pianism, like his writings, is individualistic but songful. He stirs the imagination and wins the enthusiasm of his audience.

### Marcia van Dresser Sings Interesting Program

Marcia van Dresser, pleasantly remembered from last season, returned for a recital of songs in Jordan Hall on the afternoon of November 6. An audience of good size welcomed her warmly and applauded a program that was both interesting and unconventional. The first five songs were by Italians little known in this country. These were followed with groups by Erich Wolf and Gabriel Fauré. Lastly, there was a group of old Irish songs, with selections by Szule, Stravinsky, Kernochan and Scott added. Ethel Cave Cole was the accompanist.

Miss van Dresser is an experienced singer of both personal and vocal charm. Possessing a soprano voice of natural beauty, she uses it with intelligence and rare regard for the content of her songs. Her interpretations always are thoughtful and in good taste, while few artists equal her in perfection of diction and charm of manner.

### Lee Pattison Plays With New Chamber Ensemble

A very creditable and generally interesting concert of chamber music was given on the evening of November 6 in Steinert Hall by the Josephine Durrell String Quartet, an organization of four young ladies, as follows: Josephine Durrell, first violin; Hazel Clark, second violin; Anna Golden, viola, and Mildred Ridley, cello. This was the maiden effort of the quartet, which is entirely local in personnel, and an audience of good size attended.

The entertainment of the evening was considerably enhanced by the excellent work of the assisting artist, Lee Pattison, who, with Miss Durrell, performed Beethoven's sonata in G major. Mr. Pattison is one of the best known of the younger pianists resident here.

### Harold Henry Plays in Boston for First Time

Harold Henry, a young pianist from out of the West, made his debut here on the afternoon of November 7 in Steinert Hall. An audience of good size was attracted to the recital. The program was both varied and unhackneyed.

### First Concert of the Longy Club

The Longy Club, which is now entering upon its seventeenth season, gave a very excellent concert of chamber music on the evening of November 7 in Jordan Hall. In personnel the club was the same as last year, except that Mr. Moshach succeeds Mr. Sardony, deceased. As is always the case with this excellent wind organization, there was a large and appreciative audience.

These works were performed: Quintet, op. 16, for oboe, clarinet, horn, bassoon and piano, Beethoven; sonata for flute, viola and harp, Debussy; otetto, op. 71, for flute, oboe, two clarinets, two horns and two bassoons, Gouvy. The novelty was Debussy's sonata, which was played for the first time in America. It is an interesting and melodic work, written in three movements—pastorale, interlude and finale—of which the first is most distinctive. The piece

is one of a set for various instruments, which the composer recently completed. The assisting artists were Florian Wittmann, viola, and Theodore Cella, harp.

### Providence Recital by Pupils of Felix Fox

Rose and Sadie Presel, pupils of the Fox-Buonamici School of Pianoforte Playing, gave an excellent recital of pieces for two pianos on the evening of November 2 in Churchill House, Providence. There was a large and appreciative audience. Concerning the merits of the performance the Providence Journal comments as follows:

Both young ladies are in their teens, but one would scarcely believe it to judge by the quality of their playing. Providence has turned out many unusually promising young pianists within the past few years, and the Presel sisters should be added to the list forthwith. Last evening's recital is the first public appearance they have made in this city in ensemble playing, but it should not be the last, as their talent for this form of musical accomplishment is very unusual. Both are pupils of Felix Fox. The technical proficiency of each is great. Rose, the older sister, has especially fleet and certain fingers. . . . Neither showed the slightest trace of nervousness in their playing, but gave of their best with the ease and assurance of experienced artists. And both show that they possess temperament as well as musical understanding. . . . In the very interesting program their playing was noticeable for its technical accord and in that elusive something which is perhaps best described as sympathetic understanding.

### The Week of the Russian Ballet

Serge de Diaghileff's internationally famous Ballet Russe, with Waslav Nijinsky, Lydia Lopokova, Adolf Bolm, Flore Revalles and other much heralded stars, visited Boston last week. The aggregation, musicians and dancers, opened at the Opera House on the evening of November 6, when there was present a very nearly capacity audience. At the five following performances, including the Wednesday matinee, the attendances continued good, though not so large as one would have expected. The entire repertoire was given, including premieres here of "Till Eulenspiegel," "Les Papillons," "Le Spectre de la Rose," "Sadko" and "Cleopatra." The ballets were interesting in many ways, but most remarkable, perhaps, in

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scenery and costuming. The principals all pleased with the perfection of their art, while lesser lights were adequate. The music was generally good and well interpreted. All in all, the season of the ballet was eminently successful and enjoyable.

#### Recitals by Pupils of Bertha Cushing Child

Miriam Caro, soprano, and Gertrude Tingley, contralto, pupils of Bertha Cushing Child, were heard in a song recital on the evening of November 8 in Steinert Hall. The program was interesting and well arranged. Henry L. Gideon accompanied.

Both young singers acquitted themselves in very commendable fashion, reflecting much credit upon their teacher. Not only are they well grounded in the fundamentals of singing, but they also intelligently directed interpretative ability. A large audience was justly appreciative.

#### The Symphony Concerts

The Boston Symphony Orchestra, Dr. Karl Muck conductor, gave its fourth pair of concerts in Symphony Hall on the afternoon and evening of November 10 and 11. The program was limited to two works, Brahms' symphony No. 1, in C minor, and Rimsky-Korsakoff's symphonic suite, "Scheherazade." As the latter was included this week in the repertoire of the Ballet Russe, its performance by the orchestra was particularly appropriate. The usual large audience attended and applauded.

#### Helen Allan Hunt on Western Trip

Helen Allan Hunt left Boston last week for Wichita, Kan., where she was scheduled to appear as soloist at an orchestral concert on November 12 at the Wichita College of Music. While in the Central West Mrs. Hunt will also give recitals in Cedar Rapids, Iowa, on November 16, and in Minneapolis, Ind., on November 21. Mrs. Hunt is one of New England's best known contraltos, and has sung with success in many parts of the country.

#### Aborn Company Concludes Engagement

The Aborn English Grand Opera Company has concluded the second and final week of its successful engagement at the Boston Opera House. The operas performed were these: Monday, "The Jewels of the Madonna"; Tuesday, "Bohème"; Wednesday, "Trovatore" (matinee) and "Faust" (evening); Thursday, "Lohengrin"; Friday, "Lucia"; Saturday, "Faust" (matinee) and "Rigoletto" (evening).

The Aborns attracted large audiences during their entire engagement here, and on the closing evening, November 4, every seat in the house was taken. This is indicative of the excellent character of the performances given by the company. The solo parts were particularly well interpreted, while the chorus and orchestra lent adequate co-operation. The company has gained in strength all round and its success is assured.

#### Notes

Elizabeth Siedhoff, the pianist and accompanist, has opened her new studio at 6 Newbury street, the Lang Studios.

Edith Rowena Noyes-Greene has announced a series of "At Homes" for friends, from 4:30 to 6, on first Tuesdays, January to May, in her attractive Boston studio.

F. J. McIsaac, manager of the Tremont Temple Concert Course, has offered two prizes of \$50 each to the class of 1917 of the New England Conservatory, one to the best vocal student and one to the best instrumental student, judged by the faculty. The students winning the prizes will be given opportunities of appearing on the regular Tremont Temple Course with distinguished artists.

Kitty Cheatham gave one of her unique and original entertainments on the afternoon of November 11 in Jordan Hall. An audience of good size was enthusiastic.

Caroline Hudson Alexander, the well known dramatic soprano, was soloist at the annual musicale of the Woman's Club of Brockton on the evening of November 6. She was in splendid voice, and her audience gave her an ovation.

George Copeland, the pianist, gave the program at the first meeting of the Music Lovers' Club in Steinert Hall on November 6. He played pieces by Scarlatti, Chopin, Debussy, Albenez, Granados and Jongen. The club, which was organized by Edith Noyes-Greene to commemorate MacDowell's fiftieth birthday, is now beginning its sixth season.

The Brockton Philharmonic Orchestra (George Sawyer Dunham, conductor) gave a concert in the Central Church, Brockton, on the evening of November 6. The program was extensive, varied and excellently performed. Florence L. Ferrell, soprano, was soloist, being accompanied in a song group by Grace James. There was a very large and enthusiastic audience.

Guy Maier, the popular New England pianist, was soloist at a recital of the Conservatory Orchestra on the evening of November 8 in Jordan Hall. He played Liszt's

# Evelyn STARR

Brilliant Young  
Nova Scotian  
Violinist

## Triumphs in Boston Debut Jordan Hall, Nov. 1, 1916

Boston Post, Nov. 2.

She made an immediate and most favorable impression. Her performance of Vitali's "Chaconne" was in every respect a notable one, notable for its technical brilliancy, its secure musicianship, its beauty and variety of tone and its virtuosic spirit. She and Mr. Epstein played Beethoven's sonata in C minor for violin and piano. The last movement was admirably interpreted. She played this work (Lalo's "Symphonie Espagnole") too, in a brilliant and an individual manner, and that by every token she is a violinist from whom much is to be heard in the future. . . .

Boston Globe, Nov. 2.

Seldom does a new violinist come so well equipped in mechanism, so highly gifted in expression. . . . In the Vitali "Chaconne" . . . Miss Starr played with a fine sense of the long-spanned emotional lines of this music, serene upon the exterior, yet not concealing the flame within, a style which blended well the elements of authority, restraint and sincerity of feeling. . . . In Lalo's Spanish symphony Miss Starr showed a wider variety. Her technical resources are extensive. She plays with an expressive tone of good size, but unforced, and shows an individuality that is rarely found in women without the allied suggestion of enforced effort and often not in men at all.

Boston Herald, Nov. 2.

She is both competent and promising. Her tone is well developed. She has facility and a certain brilliancy in execution. Her playing is neither wholly feminine nor does she force tone in an attempt at pronounced virility. . . . The program . . . demanded endurance and versatility from the artist. . . . Recalled, she lengthened the program. . . .

Boston Daily Advertiser, Nov. 2.

Evelyn Starr, the young violinist who hails from the "Land of Evangeline," made her Boston debut last evening in Jordan Hall. . . . Miss Starr studied with Leopold Auer, the famous pedagogue of Petrograd, and has given concerts in many European countries. Her first ap-

pearance in the United States was last year with the Russian Symphony Orchestra in New York.

Her program yesterday was an interesting one. The Beethoven C minor violin sonata, the only one of the 10 which rivals the "Kreutzer Sonata" in excellence (although perhaps not so popular) was creditably performed. Mr. Epstein as pianist played exceedingly well. His light, clear effects were very pleasing. . . .

In her second number, "Chaconne," by Vitali, she showed poise and played the dance masterfully. . . . Although there is no doubt that Miss Starr has unusual natural talent besides her acquired ability, she evidently has seconded the mellow singing tones to brilliant ones. Her effects throughout the program proved this.

The "Symphonie Espagnole" by Lalo is full of technical difficulties which she overcame with apparent ease and dexterity. As has often been the case with this composition, only the first, fourth and fifth movements were played. . . .

Her best offering in tone work was in her first encore, "Oriente" by Cesar Cui. The last encore was "Mozart," by Auer.

Miss Starr is very young to be playing in concert, but despite her youth she is already an artist and the future promises well for her.

Boston Journal, Nov. 2.

Evelyn Starr, a Canadian violinist, gave her first recital in this city last night at Jordan Hall. The program . . . furnished abundant opportunity for the display of Miss Starr's special accomplishments. These were chiefly a substantial, brilliant tone, a well cultivated technique and musical intelligence. Her performance gave pleasure to a sympathetic audience. . . .

Boston Christian Science Monitor, Nov. 2.

Vitali's "Chaconne" is a sturdy and impressive piece of music, or the violin on which it was played on this occasion is a magnificent instrument, or Miss Starr is a thoroughly trained player and a brilliant interpreter. One of these propositions must stand if the lively applause of the audience . . . meant anything. And very likely all of them will stand quite unchallenged.

There is the question of the new violinist's tone. It is rich and sonorous, or thin and ethereal, according to the requirements of the music that happens to be under her consideration. Then there is the question of her manner. It is bright or solemn, depending on whether the book before her is open at the scherzo or Beethoven's sonata in C minor or at an andante page of the chaconne. Her moods have a shift about them. Her joking does not scold and her serious comment does not mock. Finally, there is her execution, which is accurate and clean, yet never so nice as to call attention to itself more than to the thought it is presenting. Difficulties are handled in a finished way, yet playing for the playing's sake is no part of the artist's scheme.

Boston Transcript.

Evelyn Starr and Richard Epstein, joining hands in the making of a concert at Jordan Hall last evening, revealed two interesting facts; that Miss Starr is an unusually skillful violinist — a mistress of the tone and the difficulties of her instrument, and that Mr. Epstein is a great deal more than an accompanist. First they played Beethoven's violin sonata in C minor, and played it admirably. A light and graceful work in Beethoven's early derivative style, it requires, no less than Mozart, a polished and smoothly perfected performance. The two musicians were ready with their accomplished talents to meet these demands. Miss Starr was clear-toned, light and accurate in rhythm, facile in the rapid finale. But although her tone quality had much beauty, there was little variance in its tensile.

Boston Traveler, Nov. 2.

Evelyn Starr, violinist, pupil of Leopold Auer, was heard in recital for the first time in Boston last evening. Miss Starr is a most interesting violinist and displays exceptional promise. . . .

Boston Evening Record, Nov. 2.

Miss Starr played Vitali's "Chaconne" brilliantly. She is a violinist from whom much can be expected. . . .



Sketch of Evelyn Starr  
by Paul Swan

### Second Boston Recital in January

MANAGEMENT: HAENSEL & JONES, AEOLIAN HALL, N. Y.

concerto in E flat major and selections from Chopin and MacDowell. Mr. Maier's performance was masterly.

Among other recitalists here were Alma Gluck and Harold Bauer. V. H. STRICKLAND.

#### Gray-Lhevinne Popularity

Estelle Gray and Mischa Lhevinne are keeping up their record for capacity audiences. The new auditorium at Bellefontaine, Ohio, seating over 1,000 persons, was crowded to capacity for the recital November 6.

In the unique and original recital the little violinist preceded each piece with short anecdotes illustrating the meaning of the works.

At Bucyrus, Ohio, the next night they were given another ovation. When the local management found that it could not procure a return date from these artists (all

their recital time being engaged until the end of 1917), it had the foresight to plan immediately for a morning concert, almost at a minute's notice. Accordingly the next morning an audience that more than filled the hall greeted the violinist and pianist and gave them a stirring reception.

The artists had to dash off into the waiting auto to get to their next engagement at Mansfield.

#### An Attempt on Chaliapin's Life

From Russia by the round about way of Paris comes the news that Chaliapin, the famous Russian bass, was recently attacked in his bedroom by a Circassian, though the reason for the attack is not stated. Chaliapin shot and killed the intruder.

### U. S. Kerr Draws Capacity House at Bridgeport—A Popular Artist in Connecticut City

U. S. Kerr has sung in Bridgeport, Conn., for five seasons in succession. His latest appearance attracted a capacity house and brought forth the following enthusiastic press acclaim:

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Mr. Kerr possesses a voice rich in quality, deep in tone, and sings his songs in vigorous and appreciative manner, proving that he is master of his art. His interpretation and phrasing were without fault; this was especially noticeable in his rendition of the Toreador song which he sang by request, and for which he received a great tribute in applause.

"La Calumia," from the "Barber of Seville," was the first number on the program, and Mr. Kerr sang this classic with a variety

of color and depth of tone. Mr. Kerr's next number, "Kypria," although exceedingly difficult, was rendered with ease. This was followed by a group of German songs which were received with great appreciation by the audience.

Mr. Kerr then sang "Singing to You," a most beautiful composition of his own. "Faith" was another beautiful song, and Mr. Kerr gave this a very charming interpretation. A. W. Burgemeister, who accompanied Mr. Kerr at the piano, concluded the first part of the program with a skilful and very artistic rendition of the concert etude, op. 36, by MacDowell. This was received with great applause and as an encore Mr. Burgemeister played the "Dance of Gnomes," by Liszt, in an equally masterful fashion.

"Longing," Mr. Kerr's first number in part II, showed the fine texture of the artist's voice. The "Synove's Song," of which Mr. Kerr whistled the opening and closing measures, was one of the favorites with the audience. The artist's ability to interpret the feeling was the distinctive quality of this number.

Mr. Kerr sang most beautifully that charming Irish ballad, "Believe Me If All Those Endearing Young Charms." His singing of this simple air was perfect. In encore to the Toreador song, his concluding number, Mr. Kerr sang Metcalfe's "Absent." This number was a very fitting close to the most delightful recital.

Mr. Burgemeister's artistic and sympathetic style of accompaniment proved a very efficient background for the artist's big baritone voice.—The Bridgeport Telegram, October 27, 1916.

Mr. Kerr was given an enthusiastic reception and recalled after each group of songs. Seldom has Bridgeport had the opportunity to hear a basso-cantante with such a wide range and such a power. From the deep notes of the basso-profundo he would with perfect ease sing in the quite high note of the baritone.

The audience was delighted with the entire program and called the singer back for encores. "Mexicanan," by Stephens, . . . in which Mr. Kerr was able to show the flexibility of his singing bass voice, and as a diversion the "Bonny Fiddler," by Hammond, was whistled in part. . . .

The Toreador song from Bizet's opera was received with continued applause. . . .

During the evening Mr. Kerr received careful support from A. W.

Burgemeister, pianist, who also was heard in solo work.—Bridgeport Evening News, October 27, 1916.

No vacant seats were noticeable last evening at the recital given by U. S. Kerr, basso-cantante, under the auspices of the Universalist Woman's Club. Mr. Kerr gave a very pleasing program of songs, including two opera arias, and had a most capable pianist in A. W. Burgemeister, who also contributed solos to the program.

One of the most delightful numbers on the program was Chadwick's "Faith," given by request. It was feelingly interpreted and sung with excellent diction. Another number sung with great charm of expression was Schumann's "Die Lotus Blume."

Mr. Kerr gave one of his own compositions, "Singing for You," which was much enjoyed. Two interesting numbers were "Synove's Song," Kjerulf, in which a strange whistling theme was introduced, and the "Bonny Fiddler," a graphic and gruesome selection by Hammond. It showed the force and dramatic quality of the singer quite as well as the two operatic arias did. These were from the "Barber of Seville" and the forceful Toreador song from "Carmen."

Mr. Kerr was fortunate in having an excellent accompanist in Mr. Burgemeister, . . .

As a most pleasing finale to the program of songs, Mr. Kerr was recalled after his final number and sang the tender and always popular song by Metcalfe, "Absent," with fine color.—Bridgeport Daily Standard, October 27, 1916.

Before a large enthusiastic audience of music lovers, U. S. Kerr, the renowned basso-cantante, gave an excellent recital last evening under the auspices of the Universalist Women's Club. Mr. Kerr has a remarkably splendid voice, rich and deep, which he uses in a masterly way. A. W. Burgemeister, an accomplished pianist, lent much to the recital by his sympathetic accompaniment of the soloist.

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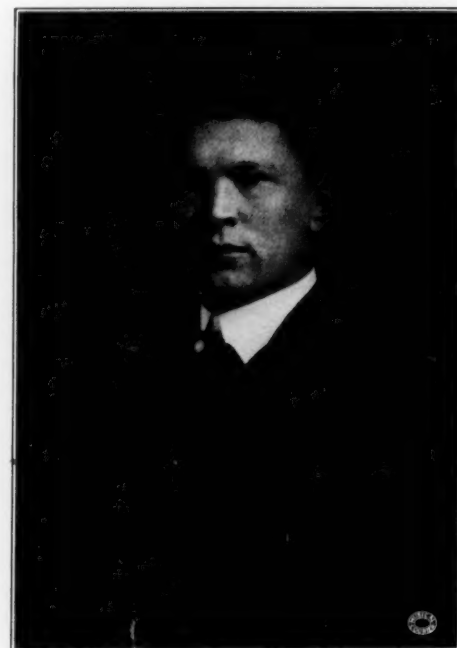
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U. S. KERR,  
Bass.

Mr. Kerr's singing of the Toreador song, which was given by request, was especially worthy of praise. His program included "La Calumia," from "The Barber of Seville," "Kypria," "Singing to You," a beautiful composition of his own, "Faith," "Longing," "Synove's Song," to which Mr. Kerr whistled the opening and closing measures, "Believe Me If All Those Endearing Young Charms," and "Absent," with which the program was closed. Mr. Burgemeister concluded the first part of the program with an artistic interpretation of concert etude, op. 36, by MacDowell, and as an encore, "Dance of Gnomes."—The Farmer, October 27, 1916.

### Russell Studio Notes

The Russell studios, now in operation at Carnegie Hall, New York, and the Newark College of Music, announce interesting plans for recitals, lectures, etc., in the two divisions of the studios. One of the announcements is of Director Louis Arthur Russell's musical culture extension plans. Mr. Russell's "Institutes" of modern music pedagogy will have their November sessions in Paterson and Elizabeth, N. J. The chairman of the Paterson Musical Culture Extension Club is Jessie Marshall, the well known soprano of Newark; the secretary is Marie Alta Stone, of Little Falls, N. J. Full particulars may be had of the local committee, or of the general secretary at Carnegie Hall.

### Jessie Fenner Hill's Musicales

A very large and fashionable audience attended a musicale and reception given by Jessie Fenner Hill at her beautiful studio, Metropolitan Opera Building, New York, on Friday evening, November 3.

Michael Zazulak, baritone; Julianne Herman, soprano; Marie Zayonchkowska, soprano; Mabel F. Fowks, mezzo soprano; Julia M. Silvers, mezzo soprano; Peggy Alden, soprano, and Isobel Klemery, soprano, all pupils of Jessie Fenner Hill, rendered a musical program which was highly artistic and gave proof of Mrs. Hill's excellent work.

Alberto Bimboni accompanied with his accustomed skill.



## LINCOLN, NEB.

### Many Hundred Persons Enjoy Musical Instruction and Entertainment During Summer Months—Well Known Musicians Interested—Lombard Interviewed at Bryan Home

Musical attractions have made Lincoln a pleasant place in which to be the past summer. The summer sessions of the University School of Music and Wesleyan Conservatory, the Epworth Assembly, the Chautauqua at Bethany under the Standard System of Lincoln, and the concerts twice a week by our fine Nebraska State Band, William Quick, leader—all contributed to the pleasure and instruction of many hundreds.

#### Epworth Assembly at Epworth Park

For the twentieth Epworth Assembly the beautiful shady Epworth Park, with its picturesque lake, was the camping home of 2,400 people who came from 140 Nebraska cities. Fine programs were presented by the following organizations: Maupin's Band and Orchestra, Old Colonial Band, Victor's Florentine Band, Kachel Metropolitan Singers, featuring Helen Smith, John Brodie, of Edinboro, and the Welsh tenor, M. L. Jones, attracted much attention.

The charming Sibyl Sammis-MacDermid gave a song recital to a capacity house. She sings her husband's compositions sympathetically and on this occasion his "My Love Is Like a Red, Red Rose" was a gem. Her varied program showed her versatility of style, and her fine stage appearance inspired admiration immediately. In an interview Mrs. MacDermid said she was raised on a Dakota ranch and has been singing since she was ten years old. She had been touring Nebraska, South Dakota, Iowa, Wyoming, Colorado and Kansas, and this season will tour to the coast. She was given able assistance by A. Sopkin, violinist, and Seneca Pierce, pianist. Another feature of this assembly was the introduction of community singing on Pioneer's Day, when 1,200 people sang "Home, Sweet Home," "Annie Laurie," "America" and many other cherished songs.

#### Music at Nebraska State Fair

The best State fair ever held in Nebraska had, it is thought, the most music and the best music for many years. Thousands of visitors crowded into the big Auditorium which, by the way, was dedicated ten years ago by William Jennings Bryan, our celebrated townsman. Seven bands were present throughout the five days: Nebraska State Band, George Green and his band of Omaha, the Scottish "Kilties" of Canada, the town bands of Superior, Verdon and Ainsworth, and the Johnny Jones Exposition Band of twenty-two pieces.

Among the Sunday attractions was the St. Paul Oratorio Society of 100 singers, Carl Steckelberg, conductor. Seven selections from "The Messiah" and "The Creation" were given. The following were heard in solos, duets and trios: Katherine Kimball, soprano; Helen M. Turley, alto; H. G. Johnson, tenor; C. H. Miller, bass.

The Le Baron-Wheatley grand opera singers made friends with the big crowds at their first appearance. Real music lovers enjoyed their selections from "Lucia," "Trovatore," "Pagliacci" and "Tales of Hoffman." The singers were all from the Le Baron-Wheatley studios, and nothing but words of praise are due Secretary Mellor and the fair authorities for the opportunity of hearing such splendid operatic programs. The singers were Ethelton Matson, soprano; Jessie Murray, soprano; Charlotte Hummel, alto; Gertrude Munger, alto; Joe Walt, tenor; Paul Schoby, tenor; D. L. Redfern, bass; L. J. Strain, bass.

#### Louis Lombard at the Bryan Home

Louis Lombard, the distinguished conductor, composer, musical enthusiast and multimillionaire financier, was

an August visitor at the lovely home of the Bryans, "Fairview." In an interview in the cozy living room at "Fairview," Mr. Lombard told of his extended stay in this country on account of the war. He, his wife and six children made the trip to Lincoln from California by auto, two cars being used. Mr. Lombard is equally fluent in six languages and has ever been the striving young musician's friend and promotor. Intensely interesting was the story of his home—"Trevano Castle," Lugano, Switzerland. This has long been a mecca for musicians for here in one wing of the immense castle is a spacious opera house "which is provided with stage, scenery, mechanism and all appliances for the successful production of any class of entertainment, from a lecture to an orchestral concert, a drama, comedy or opera." Here Gounod conducted his "Faust," and Lombard himself staged his own unique opera "Errisnola."

Louis Lombard with his "Trevano" is said to be to the Italian critics and musicians what Wagner with his Bayreuth was to all German musicians.

During the interview Mr. Lombard was called to the phone to talk with his friend, Walter Wheatley, and while gone the Bryan parrot continued the conversation by calling out at intervals "Hurrah for Bryan!" Mr. Lombard experienced great admiration for Mr. Wheatley, who sang for him at Trevano, and also for Mr. Liebling, "one of the brightest minds in the world." A



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more delightful conversationalist or more polished gentleman than Louis Lombard would be hard to find.

#### Lincoln Notes

Grace Greenwood Gore, contralto, gave a delightful evening of songs at Curtice Hall, Thursday, to a large audience. Mrs. Gore has been studying with Mme. Cosgrove, of Chicago, and shows marked improvement. Her program contained songs and arias by Goetz, Salter, Neidlinger, Spross, Meyerbeer and Grace Greenwood Gore. She was assisted by J. Esther Ochsner, a brilliant pianist and graduate with Edward S. Luce, of Cotner University; Joe Levy, a young tenor of promise, and Varsenig Shakaran, a member of Pavlova's ballet, a graceful and vivacious beauty.

Mrs. H. J. Kirschstein announces the coming of the San Carlo Opera Company in "Trovatore," "Tales of Hoffman" and "Lohengrin" for November 27 and 28.

A "James Whitcomb Riley" program has been prepared and given by Mrs. E. S. Luce and daughters as a memorial to Mr. Riley. As the sketch is given from personal knowledge it has been in great demand and is well received. The favorite poems are read, the songs sung and his cherished old violin airs (for Mr. Riley was also a violinist) are played, making a desirable entertainment.

The new Walt Music Hall is nearing completion and will be a much needed concert room. The various studios located on the second and third floors are ele-

gant and well appointed. August Molzer, with his corps of violin and piano assistants, Edith Lucile Robbins, vocalist; Konrad Kriedemann, pianist and composer, all have their studios in these new apartments.

E. E. L.

#### Roderick White's New York

Recital, November 23

On October 29 Roderick White will appear as soloist with the American Symphony Orchestra, in Chicago. During October he has already played several engagements, including a joint appearance with the French pianist, Jean Verd, October 15, at Montreal. The young violinist will give his first New York recital on the evening of November 23 at Aeolian Hall.

Since Mr. White's New York debut, which took place at Aeolian Hall on March 23, 1915, and at once placed him among the most promising of the young violinists, he has appeared at numerous recitals in the East and Middle West; has been heard on tour with Alice Nielsen and has played with John McCormack in Brooklyn. He has travelled from coast to coast and from Canada to the Gulf, where he has played in many concerts as soloist or with leading singers, such as Emmy Destinn and Frances Alda. While in San Francisco, Mr. White took part in the great Beethoven festival—one of the most important musical features of the recent Exposition held in that city. Last season he again gave a New York recital and drew from the press encomiums of praise upon the obvious development in his performance both in matters of technical facility and elegance of style.

When still a boy, Mr. White began serious violin study with Max Bendix, and later went to Europe and worked with César Thomson and Leopold Auer. He made his Berlin debut in November, 1913, as soloist with the Philharmonic Orchestra. His European appearances won for him instant flattering attention and interest from both the public and the press, and throughout his tour of the musical centers of Germany and Austria, his appearances were followed by a similar success.

#### Soder-Hueck Singers Win Applause

Marie de Calve, dramatic soprano and an experienced opera and concert singer, scored as soloist at the German Day celebration concert at Astoria, N. J., October 22. She sang "Dich theure Halle," from "Tannhäuser," with orchestral accompaniment, and later a group of songs by Schubert, Franz and Richard Strauss. The applause was such that she had to add two encores to satisfy her hearers.

On October 31, Mme. de Calve sang at the German-American Society of Flushing, L. I., giving a group of Lieder, and again won her audience completely.

Mme. de Calve, formerly at the opera at Frankfurt-am-Main, Germany, has coached repertoire and Lieder programs with Mme. Soder-Hueck since last season.

Mme. Le Roy, coloratura soprano from San Francisco, who has coached at the Soder-Hueck studios lately, at present is on tour with Conway's Band. She later will return to New York, where other engagements are awaiting her.

#### Harold Land a Well Liked Baritone

Sunday, October 22, Harold Land was heard by a large congregation at St. Thomas' Church, New York, in the air from Mendelssohn's "St. Paul," "O God, Have Mercy." The young artist was in his best voice, the result being that the congregation was so attentive that one could hear the proverbial pin drop.

Sunday, October 29, a new service by Dr. Willan, head of music at Toronto University, was rendered. It is a splendid work for baritone solo and chorus.

For three consecutive years Mr. Land has filled oratorio engagements in Trenton, N. J. This year the young baritone has been engaged for December 31, also the Sunday after Easter.

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Violinist Satisfies Big Discriminating Audience—Julia Claussen Charms in Song—American Symphony's Third Concert—Child Pianist Creates Enthusiasm—Apollos Sing "Elijah"—First Kinsolving Musicales—Wednesday Noon Concerts—Kelly's Lectures—Middleton's Recital—Stock Addresses Musicians' Club—Mme. MacDermid with Commonwealth Orchestra—Local Artists Popular—Minneapolis Orchestra for North Shore Festival—Mrs. Beach with Lakeview Club—Second Symphony "Pop"—Spry Recital Postponed—Conservatory and Other Items

Chicago, Ill., November 11, 1916.

Eddy Brown made himself known to Chicago as soloist with the Chicago Symphony Orchestra, Frederick Stock, conductor, at its fourth program last week. The Eastern success of this young violinist had preceded him to the Windy City, and much was expected from such a widely heralded virtuoso. Let it be said here, that he lived up to and perhaps even surpassed the expectations of a discriminating and critical audience. Exuberant indeed was the applause that greeted Mr. Brown at the end of each move-

ment, and at the close of the Tchaikowsky violin concerto, D major. His was success unqualified. The extraordinary technical skill and broad interpretative powers that have given him place among the foremost American violinists today before the public were in evidence, and aroused unbounded enthusiasm. Orchestra Hall has seldom harbored more remarkable talent than that of Eddy Brown.

Mr. Stock chose last week the D minor symphony of César Franck, and played it with inspiration, effect and the virtuosity now expected from the Chicago Symphony Orchestra under Frederick Stock's direction. The balance of the delightful program was presented with equal effectiveness.

### Julia Claussen Charms in Recital Program

A diversified and interesting program was the one which Julia Claussen chose to present for her recital here at the Illinois Theatre, Sunday afternoon, November 5, under the direction of F. Wight Neumann. Well known as an artist of unquestionable qualifications, both in opera and on the concert platform, Mme. Claussen needs no introduction here. In her program last Sunday she demon-

strated anew that she is an artist in the first rank, occupying a place second to none among the prominent artists of the present. With her luscious organ and interpretative skill does she render each selection, to the delight of her many admirers. They were all present last Sunday, with many new ones. Evidence of the esteem in which this prominent singer is held in this city was the profound enthusiasm tendered her after each number. Handel, Strauss, Massenet, Grieg, Somervell, Di Nigero, Tchaikowsky and Henschel numbers were offered on this occasion.

Marcel Charlier, at the piano, proved himself an accompanist both artistic and sympathetic. His playing lent much to the enjoyment of the afternoon.

### Two Soloists With American Symphony

For the third concert of the season by the American Symphony Orchestra, Glenn Dillard Gunn offered a program well balanced and well played, and as baritone and piano soloists, Alexander Gray and Kurt Wanieck, respectively. Both Chicagoans, the soloists were warmly received and applauded enthusiastically for their highly satisfactory efforts on this occasion. A pupil of the favorably known vocal teacher, Arthur Burton, Mr. Gray reflected credit on his instructor. Well trained and of a beautiful quality is Mr. Gray's organ. Mr. Wanieck gave a praiseworthy rendition of the Weber-Liszt "Polonaise Brillante," winning much applause. Mr. Wanieck is one of the faculty of the American Conservatory of Music.

Conductor Gunn's musicians presented very interesting, enthusiastic and effective readings of the programmed numbers, of which MacDowell's "In October" and Massenet's "Alsatian Scenes" suite were those heard by this reviewer.

### Young Pianist Presents Admirable Work

A Chicago teacher who comes in for a share of the reward in the exploits of her pupils is Esther Harris, whose pupil, Gertrude Weinstock, presented a taxing program for her years last Sunday afternoon at Central Music Hall. With the assistance of thirty members of the Chicago Symphony Orchestra, under Arthur Dunham's direction, little Miss Weinstock presented such works as the Beethoven C minor concerto, Chaminade "Concert-stueck" in C sharp minor, and Liszt's E flat major concerto. Her interpretations were delivered with technical skill, remarkable finish and style. At the hands of the audience which filled to overflowing Central Music Hall, Miss Weinstock's success was one of which she as well as her teacher can be gratified. With continued careful study this little pianist should travel far on the path which leads to success. Miss Harris can well be proud of such an excellent example of the careful training received under her tutelage.

### Apollos Sing "Elijah"

Last Monday evening at Orchestra Hall, the Apollo Club gave Mendelssohn's "Elijah." Mabel Sharp Herdlen, soprano; Hazel Huntley, contralto; Warren Proctor, tenor; Arthur Middleton, bass; Elwood Gaskell, boy soprano, and the Chicago Symphony Orchestra assisted. Under Harri-

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son M. Wild's baton the Apollos render work that is always up to standard and this occasion was no exception to the rule. Beautiful shadings, excellent pianissimo and fortissimo passages and tone that has not been surpassed in any previous work of this well known organization, were the salient points at this its first concert of the forty-fifth season.

In his singing of the part of Elijah, Arthur Middleton displayed his splendid dramatic powers and vocalism. His success was both emphatic and well deserved and Elijah, as presented by Mr. Middleton, will be remembered long by devotees of oratorio here. Mabel Sharp Herdier, Chi-



GERTRUDE WEINSTOCK,  
Prodigy pianist, who created a furore at her recital.

cago's prominent soprano, as usual was excellent in her part. She used her delightful voice with customary artistry and style and came in for a big share in the success of the evening. The contralto solos were in Hazel Huntley's capable hands. She made every opportunity count and was enthusiastically applauded. The tenor, Warren Proctor, with lovely and clear tone, evoked plaudits by his admirable rendition of the text. The Chicago Symphony Orchestra under Harrison Wild's direction, gave of its best and was a good support for the club and soloists.

#### Edvina and Karle Give First Kinsolving Musicales

For the opening program of her Musical Mornings at the Blackstone Hotel, Rachel Busey Kinsolving made a happy choice in presenting Louise Edvina and Theo Karle. With two such well known artists, the first musicale on Tuesday, November 7, drew a gathering that left no vacant seat in the Crystal ballroom. Unbounded enthusiasm was showered upon each singer and theirs was success unquestionable. Mme. Edvina, who is remembered from her operatic appearances here, counts many admirers in Chicago and with her lovely voice and excellent delivery of her numbers she endeared herself to all. This was Mr. Karle's first Chicago appearance, and his exquisite tenor voice and artistry won him a host of admirers in this community who no doubt will be present at his next appearance here. Mr. Karle's success with his auditors was nothing short of sensational. During the course of the well arranged program, Mme. Edvina rendered three

works from the pen of that gifted Chicagoan, John Alden Carpenter, who gave admirable support to the singer in his own works.

#### Wednesday Noon Concerts

A series of Wednesday noon concerts have been arranged by O. Gordon Erickson at Fullerton Hall, Art Institute, with forty members of the Sunday Evening Club choir, of which he is conductor, and an assisting soloist. The first of these, given this week, presented Burton Thatcher as assisting artist. His work is too well known to need comment here. It suffices to say that he lived up to his general high standard and gave admirable readings of Rubinstein, Elgar and Horszman numbers. The choir under Mr. Erickson's capable direction, rendered an excellent account of itself in several selections.

#### Thomas J. Kelly's Interesting Lectures

Thomas J. Kelly gave the first of a series of lectures on the "Ring of the Nibelungs," Saturday afternoon, November 4, which proved immensely interesting to those present. Mr. Kelly presents his lectures in a highly effective manner, and they are a treat and benefit to all who attend. Another lecture was given Saturday, November 11.

#### Arthur Middleton's Artistic Recital

One of the most delightful and artistic recitals given so far in Carl Kinsey's course of artist recitals was the one presented this week by Arthur Middleton. Another success is registered here for this former Chicagoan, whose operatic performances at the Metropolitan Opera House have been the subject of much comment. On this occasion he demonstrated beyond a doubt that he can interpret a program of songs quite as artistically as an operatic role. Delicacy and charm were features of his program. His listeners forced him to bow acknowledgments numerous times. Edgar Nelson's accompaniments were a source of artistic delight.

#### Frederick Stock Speaks at Musicians' Club

At the president's reception given by the Musicians' Club of Chicago (formerly the Amateur Musical Club), in Recital Hall, Fine Arts Building, on Monday afternoon, November 6, Frederick A. Stock, conductor of the Chicago Symphony Orchestra, made a short address, telling of the novelties to be played by the orchestra this season. Musical numbers were given by Minnie Fish Griffin, soprano, and a string band composed of members of the club with Carol Robinson at the piano and Mary Cameron conducting.

#### Some Active Ragne Linne Artist-Pupils

Among her many pupils, Ragne Linne counts a number of professionals who are filling numerous engagements at present in and around Chicago. To mention a few: Ruth Marshall Dye has been engaged as one of the principal contraltos in the Chicago English Opera Company; Alma Alpers was chosen among twenty-two competitors as soprano soloist at the Woodlawn United Presbyterian Church of Chicago.

#### Burton Thatcher With Minneapolis Orchestra

Word has just been received by Burton Thatcher, the popular Chicago baritone, of his engagement with the Minneapolis Symphony Orchestra on January 21. Mr. Thatcher is constantly filling engagements in and around Chicago and his season so far has been an active one.

#### Sibyl Sammis MacDermid With Commonwealth Orchestra

At the popular concert given by the Edison Symphony Orchestra, Morgan Eastman, conductor, last Thursday evening at Orchestra Hall, Sibyl Sammis MacDermid was the soloist. In her solo "Thou Brilliant Bird" from

David's "Perle du Bresil" she gave a remarkable interpretation. The applause tendered her at the close of this number necessitated an encore, which she graciously responded to with James G. MacDermid's "My Love Is Like a Red, Red Rose." Mrs. MacDermid charms both the eye and ear and counts a host of admirers wherever she appears.

#### Rene Devries in Chicago

Rene Devries, general representative of the MUSICAL COURIER, has returned to Chicago, where he will remain during the greater part of the opera season.

#### Another Successful William Clare Hall Pupil

Another promising young singer from the William Clare Hall studios is Florence Hedstrum, a soprano with an unusually lovely voice. Miss Hedstrum, though almost a novice in her art, has filled some important engagements. She sang last spring in both Minneapolis and St. Paul with the Minneapolis Symphony Orchestra when "The Messiah" was presented, at which time John B. Miller was the tenor soloist. Her entire study has been with Mr. Hall, who has so many successful pupils to his credit. In fact to come from the Hall studios spells success. In December Miss Hedstrum leaves for a concert tour of three months which will include appearances through the



WARREN PROCTOR,  
Tenor.

Middle and Western States. Last summer she had a successful six weeks' tour in Chautauqua work.

#### John B. Miller's Quartet Concertizing Successfully

Though one of the most popular of the local artists with many demands upon him in Chicago, John B. Miller has yet found time to organize a quartet and fill many dates. Mr. Miller is tenor soloist at the First Congregational Church of Evanston, where John Deane officiates as organist and director, and also of the Sunday Evening Club. Mr. Miller has a large class of pupils at the Chicago Musical College and many out of town dates. The quartet left last Monday for a two weeks' trip in adjacent cities.

#### Isabel Richardson to Sing at Art Institute Course

Isabel Richardson, dramatic soprano, will be the visiting artist at the Birchwood Morning Musicales on November 17.

(Continued on page 17)



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NEW YORK TIMES, November 10, 1916.

"Has deserved and won commendation."

N. Y. EVENING MAIL, November 11, 1916.

"Well known to New York audiences as a serious and intelligent interpreter of songs."

N. Y. AMERICAN, November 10, 1916.

"For three years he has been before the New York public, and in that time has earned and maintained a place among the elect of concertizers."

NEW YORK SUN, November 10, 1916.

"Disclosed genuinely artistic aims."

BROOKLYN EAGLE, November 10, 1916.

"His musical gifts and training are eminent."

DEUTSCHES JOURNAL, November 11, 1916.

"The favorite baritone succeeded in a highly interesting program."

N. Y. HEROLD, November 10, 1916.

"The well known baritone delighted with an interesting program and received well merited applause."

NEW YORKER STAATS ZEITUNG, November 12, 1916.

"Again showed his choice artistic qualities."

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#### THE ORCHESTRA

The Philharmonic Orchestra, directed for the sixth season by Josef Stransky, will continue to maintain the high artistic standards which have admittedly placed it in the front rank of the world's orchestras. The programmes will again profit by Mr. Stransky's rare skill in arrangement and, as heretofore, only soloists of the highest rank will be engaged for these concerts.

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#### Big Audiences Applaud Sulli Pupils at Recent Italian Bazaar

No less than twelve pupils of Giorgio M. Sulli were heard at the Italian bazaar, held at the Grand Central Palace, New York City, when in song recitals or in complete acts from opera, presented in concert form, they were declared one of the best attractions of the affair.

The evening of October 30, Erminia Borcard, one of the maestro's best pupils, sang with skill arias from "Les Pêcheurs de Perles" and from "Pagliacci," confirming the impression she made last spring in the title role of "Traviata" and Nedda in "Pagliacci" in New York and Brooklyn, under the direction of Maestro Sulli. Maybelle Wagner Shank's rich mezzo-soprano was effective in the "Carmen" aria. The same evening Amelina Miranda was heard in a valse by Mattei, and in "Lo! Hear the Gentle Lark," by Bishop, with flute obligato, and revealed a beautiful lyric soprano voice of wide range.

On the evening of October 31 Mr. Sulli presented the fourth act from "Trovatore" in concert form, sung by his pupils and by the baritone, Alessandro Modesti, whose splendid voice delighted the audience; three more pupils were entrusted with principal roles; Gladys Morrison as Leonora showed improvement since she appeared last April in "Cavalleria Rusticana," when she was judged to be a promising dramatic soprano. She sang with refined taste. Kittie Anderton, the possessor of an unusual mezzo-soprano voice of velvet-like quality, sang the part of Azucena. Luigi Fini, who studied with Maestro Sulli in Florence about fifteen years ago, and who was a tenor in great demand for the best theatres in Europe before coming here, gave a fine interpretation of Manrico, arousing enthusiasm with his dramatic and artistic singing; Signor Fini, by special engagement, has been singing at the bazaar every day. Alessandro Modesti was an excellent Count.

For the afternoon of November 1, Maestro Sulli presented four of his pupils in song recital: Catherine Conway gave artistic interpretations of Lillo's "Osteria," "Last Rose of Summer" and "Coming Through the Rye," displaying a soprano voice pleasing and powerful; Adele Manna, with only four months of study, Maestro Sulli being the discoverer of her unusual voice, sang the aria from Puccini's "Madam Butterfly" and Musetta's waltz song ("Bohème") and won the audience, and was obliged to give some encores; Frank Oglesby sang in an artistic manner the "Spirito gentil," from "La Favorita," displaying a notable mezza-voce and high C. He sang also "I Can't Forget," by Sulli. He obtained a real success with his rendition of the difficult cavatina from "The Barber of Siviglia" when he sang a thrill rare from a modern tenor. Elvira Epifani was heard in songs from "Tosca" and "Cavalleria Rusticana," charming the audience by her splendid interpretation of those pieces and with the rich quality of her voice.

On November 3 the third act from "Bohème" was presented, and again Erminia Borcard appeared as Mimi and Adele Manna as Musetta, confirming the former favorable opinion of their good work. The other singers of the occasion were the tenor José Jacque Mari, and the baritone Modesti.

Two more new pupils were presented in the rendition of the garden scene of "Faust"; Margherite Neilson, who sang "Le parlate d'amor" with excellent voice—a voice of real mezzo-soprano quality, delivered with intelligence and good taste, and Frances Norton, whose lyric soprano was a delight. Assisting artists for this rendition of "Faust" were: Clodia Spencer, Martha; Francesco Pagano, Faust, and Giuseppe Sorigi, Mephisto.

The success scored by his pupils must be credited to the patient and valuable teaching of Maestro Sulli, who is worthy of hearty congratulations. The chorus for the "Miserere" in "Trovatore" was made up by male pupils of Mr. Sulli's class, assisted by some pupils of Alfredo Martino, a young and successful New York vocal teacher, who was himself a pupil of Maestro Sulli.

#### "A Lesson in Local Advertising"

A rather unique idea in publicity for a concert series was inaugurated in Wichita, Kan., this fall by Merle Armitage. Wichita has an exposition every fall, lasting two weeks, from October 2 to 14. The total attendance runs over 150,000, or an average of over 12,000 each day.

Mr. Armitage, who is presenting John McCormack, Rudolph Ganz, Mischa Elman and Alma Gluck in Wichita this year, purchased a booth at the Exposition. Although it was an experiment, he acted solely on the theory that when one can get his proposition before 150,000 people for less than a \$100 investment, it is good business. Besides distributing over 4,000 announcements and heralds, the booth did an average business of better than \$50 per day in seat reservations.

As will be seen from the photograph, the booth contained posters of the artists, and a large Victrola was used to play the artists' records, and was used continually. The booth was decorated in black and white sunbursts, which



A UNIQUE IDEA IN MANAGEMENT.  
Booth of Merle Armitage, concert manager, of Wichita, Kan., at the Wichita Exposition, October, 1916.

is the trade mark of the Armitage concerts and is used in all newspaper advertisements. Mr. Armitage figures that the seats sold will more than cover the investment, and the advertising has cost him practically nothing.

#### Florence Austin's Tour

Florence Austin, "America's Violinist," is on a long tour, winning praises wherever she appears. The company goes as far south as Tampa, Fla., and north to Halifax and St. John, Can. Some notices are herewith reproduced:

Florence Austin, the celebrated violinist, will again appear in the program tonight. Those who heard her last night declared that she has a sincerity of interpretation which is unsurpassable.—Charleston (S. C.) Gazette.

Miss Austin's numbers included the fragile little Bocherinni-Musini "Minuet," which was played with much charm, the "Bee" by Bohm, which has many stings for the performer who has not mastered his technique, Kreisler's delightful "Liebesfreud," played in a very artistic fashion, the flashy Gounod-Alard "Paraphrase Sur Faust," and that old war horse, Sarasate's "Zigeuner Weisen." The latter was given an exceptionally spirited rendition, Miss Austin fascinating her audience with her brilliant technique. Miss Austin drew a very beautiful tone and earned hearty applause in her numbers.—Youngstown (Ohio) Vindicator.

Florence Austin, the violinist, is an artist whom it is a delight to hear. She has technique—plenty of it, and temperament, and the gift of passing from mood to mood as the numbers demand. Nothing could be daintier than the playing of the Boccherini "Minuet," or more reposeful than the "Poem" by Fibich, while it is doubtful if Sarasate's celebrated "Zigeunerweisen" has been better played anywhere.—Parkerburg (W. Va.) News.

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Dean Fine Arts Dep't, Texas Woman's College



### Florence Macbeth and Shakespeare's Macbeth

Florence Macbeth, prima donna soprano of twentieth century America, is a descendant of the ambitious gentleman who was so handy with his dagger, in Shakespeare's tragedy. As a child she was like him in one fatal respect—she "murdered sleep," but it was her own.

"I used to keep myself awake with my own stories," she confessed. "I could hardly go to sleep at all for thinking of them. So I had to stop. But I've always written little verses. No—" she forestalled a question. "They have never been published. They're just little things—one is about gardens, the gardens we all keep. You see, I had to decide between careers. It was time to go to college, and there was this natural liking for literature. Of course I had always been singing—for the pleasure of it. Then mother persuaded me to try studying music seriously for six months. And before that time was gone I became interested."

As she said this, a smile came over her face which explained more clearly than words that, with her, doing things must always be a matter of "getting interested." And then somehow when she does them, everybody in her neighborhood gets interested at the same time. And there's nothing left to argue about.

But poor little sister Poetry—did she have to be sent to the kitchen, like Cinderella, or chased out of the house altogether to make way for the favored music? Bless your heart, no! Miss Macbeth's gifts are a happy family that live and sing together. She simply makes the poetry in her own heart tell her what the words of her songs mean, and then she tells her audiences in words and music together.

"How do I make people feel the meaning of my songs? Why, by feeling it myself."

"Do you think an artist has to live before she can sing?" life, as the saying is. Living is something that goes on in the mind."

"People are always telling me I must go through this and that. But I can't believe it is a matter of 'seeing

This is a serious doctrine for a singer. Miss Macbeth hasn't a word to say about the necessity of an artist to enjoy a freedom from all the usual restrictions. All the freedom she wishes is freedom to think and freedom to do the work she loves.

### American Institute Calendar, Season 1916-17

Kate S. Chittenden, dean of the American Institute of Applied Music, New York, has issued the calendar of free lectures and classes for students, for the current season, October 2, 1916, to June 1, 1917, as follows:

Friday, October 20, 9 a. m.—Psychology classes, meeting for ten consecutive weeks. Friday, October 20, 10 a. m.—Classes in elementary harmony for adults. Meeting weekly. Friday, October 20, 11 a. m.—Normal playing classes, free to students taking the piano teacher's course. Fortnightly. Wednesday, October 25, 10 a. m.—First year sonata classes, for the study of musical form. Wednesday, October 25, 11 a. m.—First year vocal sight reading and ear training. Weekly. Wednesday, October 25, 12 m.—Classes in history of music and musicians. Fortnightly. Friday, October 27, 11 a. m.—Second year sonata classes, for the study of musical form, illustrated by piano compositions and colored diagrams. Free to all regular students. Fortnightly. Saturday, November 4, 11 a. m.—Classes in elementary harmony. Intermediate students. Weekly. Thursday, November 23, 2 p. m.—Normal classes for vocal students. Fortnightly. Wednesday, October 25, 12 m.—First of three lecture recitals on early clavichord music. Illustrations on the clavichord and piano from the very earliest possible editions, by Jean Sinclair. The clavichord: its construction, style of playing, etc. Program of clavichord music. Wednesday, November 8, 12 m.—Second lecture by Jean Sinclair, "How the study of the clavichord influences the interpretation of its music on the piano." Program played on clavichord and piano with comparisons. Wednesday, November 22, 12 m.—Third lecture by Jean Sinclair: The harpsichord discussed and compared with the clavichord and piano; the distinctive style of its music; the interpretations of its music on the clavichord and piano; with illustrations. Wednesday, December 6, 12 m.—Lecture recital on the opera, "L'Amore dei Tre Re" by Montemezzi, by Mrs. George Lee Brandy. Wednesday, December 20, 12 m.—Lecture recital on "Pelléas et Mélisande" by Debussy, by Mrs. George Lee Brandy. Wednesday, January 17, 12 m.—Six lectures on principles of music appreciation, Thomas Tapper; components of music. Wednesday, January 31, 12 m.—Form in music and in painting. Wednesday, February 14, 12 m.—The message of the classical school. Wednesday, February 28, 12 m.—The message of the romantic school. Wednesday, March 14, 12 m.—Appreciation of meaning and beauty. Wednesday, March 28, 12 m.—Leading outlines in history and appreciation.

From October 27 to December 15 on successive Friday afternoons, at 4:15 o'clock, sonata recitals will be given, in which leading pupils in piano, violin, cello, etc., will take part, with members of the faculty. Chamber music and solo-sonatas will make up the program.

### Sembach Booked for Long Concert Tour

Johannes Sembach, German tenor of the Metropolitan Opera Company, following his recent successes in open air grand opera in New York, was engaged to participate in the Red Cross Society's benefit concert at Baltimore, one of the social events of Baltimore's season. Mr. Sembach has a profound respect for the work of the Red Cross Society and the French, Belgian, English and, of course,

German societies have repeatedly extended invitations to him to appear on their programs, and he has invariably accepted.

Mr. Sembach will sing an extended tour of concerts during this season, extending as far as his operatic limitations will permit him to travel, under the management of the Metropolitan Musical Bureau, Aeolian Hall, New York.

### Daisy Cantrell Polk, a Sincere Artist

Daisy Cantrell Polk, soprano, is a descendant of a distinguished Southern family, and, on her mother's side, comes from a famous family of singers. The name "Cantrell" derived from the French "Chantrelle," meaning "Little Singer."

Miss Polk, by her sincere, artistic interpretations and lovely voice, has gained recognition in the concert and oratorio field. Especially attractive are her programs of French chansons, negro dialect songs, and Three Centuries of English Ballads. The latter given in appropriate costume, with harp accompaniment, have met with much



DAISY CANTRELL POLK.  
Soprano.

demand at clubs and private musicales. She has also had successful appearances in recital at the Plaza and Vanderbilt Hotels, New York.

A few press comments follow:

A gifted young lyric soprano.—New York World.

A remarkably clear, beautiful and accurate instrument.—Galveston (Tex.) Tribune.

As soloist in Gounod's "Gallia," proved herself a worthy artist. Her tones were exceptionally clear, lovely and carrying.—Portchester (N. Y.) Item.

A wonderfully beautiful voice.—Birmingham (Ala.) Ledger.

A young artist with a voice of unusual beauty and a delightful personality. Her artistic interpretations and excellent diction were distinctly pleasing.—Lynchburg (Va.) News.

### Walter Allen Stults Sings in Wayne, Neb.

Walter Allen Stults received the following excellent notice on the occasion of his recent recital at the Wayne State Normal School:

Mr. Stults is possessed of an excellent voice and has developed a remarkable technique. The program contained much music of the highest grade and the singing was greatly enjoyed. Perhaps the best number of the evening was the aria from "Simon Boccanegra" by Verdi.—Wayne (Neb.) Herald.

### Hearty Commendation for Ornstein

Leo Ornstein, at his third Chicago recital in the past six months at the Ziegfeld Theatre, October 18, enjoyed a success to which the appended notice by Felix Borowski affords vivid testimony:

Mr. Ornstein was heard in music that possessed more or less intelligence and charm. Some of this—a Russian suite—was his own composition—a production which evidently had been set down before he had been transported to the rarefied regions of art in which now he dwells. The suite, to be sure, is not Russian at all, but there is engaging music in it. The pianist also presented a sonata by Ludwig Schytte. . . .

Concerning Mr. Ornstein's playing of this and of other music by Schumann, Scott, Debussy, Chopin, Grieg and Liszt, there must be set down words of hearty commendation. If, or when, the world becomes tired of Mr. Ornstein's wildness as a composer, it undoubtedly will continue to cherish him as a pianist. There were ravishing moments in his performance yesterday. A player possessed of so much imagination, a touch so full of beauty, a sense of poetry so keen, should travel far along the road to fame.—Chicago Herald, October 19, 1916.

## Steinway Individuality

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## GOTHAM GOSSIP

**Margulies Trio—Tonkünstler Society—Price Pupils' Successes—Ziegler Institute News—Van der Veer at St. Bartholomew's—Southland Singers' Affair November 27—Melanie Kurt and Johannes Sembach at Benefit Concert—Zoe Cheshire Has Resumed Teaching—New Soprano Scores**

Election night found a good sized audience assembled which listened to and appreciatively applauded the Margulies Trio. Judging by the applause, the Grieg sonata in C minor was the favorite number. This was played by Adele Margulies and Mr. Lichtenberg with vigor and sentiment, as the music required. Mr. Schroeder, cellist, with the violinist, have co-operated with Miss Margulies so long that there is beautiful unity in all of their music. Some program annotations were very interesting. The next trio concert occurs January 16.

### Concert of Tonkünstler Society

A sonata for piano and violin by Alf Hurum, op. 2, was performed for the first time in New York at the Tonkünstler Society concert, November 8, by Florence Cross-Boughton, pianist, and Julie Ferlén-Michaelis, violinist (pupil of Schradieck). This work was beautifully played and vigorously applauded. A quintet for strings by Mugellini and Roffs, piano concerto, the latter performed by Edith King, completed the program.

The next musicale will take place at the Waldorf-Astoria, New York, on Wednesday evening, November 15.

### Price Pupils' Successes

Margaret Mower, a pupil of Parson Price, won laurels for her prologue in connection with the Sarah Bernhardt Company, Buffalo, N. Y., last week. Said the Buffalo Courier of her: "A prologue spoken with beautiful diction is given in English by Margaret Mower before each play."

### Ziegler Institute News

Life and bustle constitute the impression made on the caller at the Ziegler Institute of Normal Singing, Metropolitan Opera House. Anna E. Ziegler's planful energy and well directed mentality are well known.

A lecture course on practical psychology and psycho-physical expression is held every Thursday evening. Any one interested may attend one evening without charge. November 9 there was an interesting series of lectures, followed by musical and other numbers by members of the class.

### Van der Veer at St. Bartholomew's

On short notice, Nevada Van der Veer appeared at St. Bartholomew's P. E. Church, on November 6, afternoon service, singing the solo part in "Elijah." "But the Lord Is Mindful" was sung by her with beauty of voice and expression and held the devoted attention of the large congregation.

### Southland Singers' Affair, November 27

November 27, 8:30 p. m., the first musical reception and dance of the Southland Singers occurs at Hotel Plaza, Fifty-ninth street and Fifth avenue. Mme. Dambmann, founder and president, reports an increasing membership in the society, and widespread interest developing. The regular weekly rehearsals on Wednesdays, from 10:30 to 12:30, are held at the Tuxedo Building, Madison avenue and Fifty-ninth street. The primary object of this organization is to give its active members a thorough training in artistic choral singing, and to be helpful to young musicians.

The first concert and dance will occur January 8, and the director, Philip James, has a most interesting program in rehearsal.

### Melanie Kurt and Johannes Sembach at Benefit Concert

Melanie Kurt and Johannes Sembach sang at Hotel Ritz-Carlton, New York, Sunday afternoon, November 5, for the benefit of the sufferers in the devastated portion of Eastern Germany and Turkey. Cecile Behrens contributed three piano numbers.

### Zoe Cheshire Has Resumed Teaching

Zoe Cheshire, the harpist, who has been on tour with Sarah Bernhardt, has returned to the city and has resumed her teaching. Besides her private pupils, Miss Cheshire is on the faculty of the New York Institute of Music, the Brooklyn Academy of Musical Art, and is also associated with the De Vitalis Studio, Newark, N. J.

### New Soprano Scores

Alida Wainwright-Bassi, soprano of the Montreal Opera Company, was chosen by the committee in charge of the Italian bazaar at the Grand Central Palace as special so-

loist for Rome Day, Monday, October 30. She appeared in the evening and was enthusiastically received by an audience said to approach 10,000 in numbers.

### Notes

Miss de Sayn, the Russian violin virtuoso, has made many admirers in the metropolis through her beautiful playing and interesting personality. She and Alice Eversman give recitals together.

Eva Emma Wycoff is now located at Northland College, Ashland, Wis., where she is head of the vocal department. Programs received show her usual activity, appearances in Ashland and Bayfield giving her opportunity to show her splendid voice and method.

Homer Emerson Williams, concert director at Chickering Hall, brought forward the following artists in recitals and concerts last week: Alice Bradley Heydon, soprano; Felice de Gregorio, baritone (courtesy of Mr. Klibansky); Margaret Whitaker, violinist; Marion Bauer, pianist and composer; May Dearborn Schwab, soprano; Delphine Marsh, contralto; Virginia Magruder, soprano; Emelie Henning, contralto; Alvin Gillett, baritone (also from Mr. Klibansky's studio) and Margaret Whitaker, violinist.

Lucille Collette, the violinist, is having a fine tour throughout the West. She has been to the Pacific Coast and now proceeds to New Mexico and Arizona.

Mischa Léon, dramatic tenor, sang at the Italian Bazaar, November 5. Lucien Muratore and Lina Cavalieri sang on the same program.

A Hallowe'en party was held at the Musicians' Club of New York, in the cosy club rooms, appropriately decorated for the occasion. Games, dancing, ghastly ghost stories (told in the dark at midnight), interspersed with doughnuts, apples, cider and song, combined to help the evening pass merrily. Sunday evening, November 21 (second concert of the Musicians' Club), Howard Brockway and Lorraine Wyman will appear about 9:30 o'clock.

November 5 Claire Rivers, pianist, and Louise Davidson, soprano, gave a successful recital in costume at the Educational Alliance. Both artists were hailed as old friends. November 8 a "rival team," composed of the soprano, Pat Murphy, and the pianist, Lucille Bradley, appeared, and endeared themselves with their masterly playing and singing.

Frank Hoyt has issued a card announcing character and humorous monologues in costume. A graceful silhouette of herself adorns the card.

Elizabeth Topping, in addition to her work as solo pianist and teacher, does accompanying for artists. Her class of pupils is larger than ever before, and she is in charge of the piano department of the Gateway School for Girls, New Haven, Conn.

Anita Fontaine, "the miniature Carreño," was a feature of the Hungry Club dinner, Hotel Majestic, November 4. Bianca Del Vecchio and Marie Zentay furnished the music at the residence of Blanche D. Sterns on the afternoon of October 27.

The Boston Music Company has published an album of harp music, edited and arranged by Annie Louise David. It contains many of the numbers that she made popular throughout the country.

Haensel and Jones announce that they have placed in charge of their publicity W. Perceval-Monger, recently resigned from the Metropolitan Musical Bureau press department. Before joining the Metropolitan forces, Mr. Perceval-Monger was assistant stage manager for the Granville Barker productions in America.

Alice M. Shaw, teacher of piano, harmony, accompanist and coach, has issued a circular announcing her work. She is the official accompanist for the Rubinstein Club, was accompanist at the 1916 Maine festivals, and is becoming known as a composer of merit.

The Hungry Club, which meets every Saturday evening during the year, had its 474th dinner at Hotel Majestic, October 21. Mattie Sheridan, president, presented the following artists: Fatmah Diard, soprano; Anita Fontaine (nine years old), pianist; Ermine Kahn, trumpeter, and Ruth Garland, accompanist.

Marie Morrisey, contralto, has returned from a two months' vacation at Nantucket. Her managers (Foster and Foster) are closing bookings rapidly.

### Dimitrieff Song Recital

Nina Dimitrieff, Russian soprano, appeared in a costume recital November 11, at Aeolian Hall, New York. She sang songs in various languages, which were sympathetically received, in the first part, and followed this by appearing in a Russian costume of corn colored satin, with ropes of pearls. Her singing of the Russian music was preceded by explanatory remarks which put the audience in sympathy with the singer, and these songs brought her appreciative applause. Hallett Gilberté's "A Valentine" was so much liked it had to be repeated. The real charm of the singer, both in voice and personality, lay in the Russian songs. Eugene Bernstein played the accompaniments.

## SOME NEW YORK CONCERT ANNOUNCEMENTS

### Mme. Matzenauer's Recital Program

Margarete Matzenauer, the popular prima donna soprano of the Metropolitan Opera Company, has chosen the hour of two-thirty for her only New York song recital at Carnegie Hall on Wednesday afternoon, November 22, as she leaves that evening for an engagement in Cleveland. Her accompaniments will be played by Umberto Martucci. The program:

"Ballata," "Baci," "Lovero Lieruccio," "Ninna Nanna," Sgambati; "Seitdem Dein Aug' in Meines schaute," Strauss; "Alle Dinge haben Sprache," Wolff; "Cécilie," Cone; "Hat Dich die Liebe berührt," Marx; "Beau Soir," "La Chevelure," Debussy; "Nuit d'été," Tremisot; "La Dentellière de Bayeux," Foudrain; "Before the Crucifix," "When Your Dear Hands," La Forge; "Lullaby," "Black-bird's Song," Scott.

### Francis Rogers' New York Recital

Francis Rogers, assisted by Isidore Luckstone, will give a song recital at the Comedy Theatre, West Forty-first street, Wednesday afternoon, November 22. The program will consist of a group of eighteenth century arias seldom sung, Schumann's "Dichterliebe" cycle, and a group of miscellaneous songs in English.

### Mme. Beriza in Recital

Marguerite Beriza, soprano, will be heard at the Plaza in compositions by Count Wachmeister. She will give her New York recital probably on December 10, and one in Boston on December 20. Her Chicago recital will take place in January.

### Leginska's All-Chopin Recital, December 1

Leginska, called by the New York Herald "The Paderewski of Women Pianists," will play a Chopin program at Carnegie Hall—her second recital of the season—on Friday evening, December 1.

### Mischa Levitzki's Second New York Recital

Owing to the success at his debut and numerous requests that he appear again, Mischa Levitzki will give another New York piano recital on Thursday evening, November 16, and will play the following program:

Chromatic fantasia and fugue in D minor (Bach), sonata, op. 101, in A major (Beethoven), sonata, op. 22, in G minor (Schumann), nocturne, valse, etude (Chopin), barcarolle, etude (staccata) (Rubinstein), "Etude de Concert," rhapsodie, No. 12 (Liszt).

### David and Clara Mannes, November 21

David and Clara Mannes' tenth season of sonata recitals will have its opening at Aeolian Hall, Tuesday evening, November 21. Bach, Brahms and Beethoven will figure on their program, which also includes Vitali's "Ciaccona" in G minor, for violin and organ.

### Louis Cornell's Recital, November 20

Louis Cornell will give a piano recital in Aeolian Hall, Monday afternoon, November 20, playing among other numbers the Beethoven sonata, op. 90; Dohnanyi's "Winterreigen," the Liszt sonata in B minor, and the Glinka-Balakirev "L'Alouette." There also will be two numbers by Rudolph Ganz, "Sarabande" and "Fileuse Pensive."

### Friends of Music to Hear Brahms

The second concert of the Society of the Friends of Music will be given at the Ritz-Carlton on Sunday afternoon, November 19. The program is to be devoted entirely to Brahms, Carl Friedberg playing some of the less familiar piano compositions and also accompanying a quartet (including Paul Draper and Reinhold de Warlich) in the "Zigeunerlieder" and the vocal quartets.

### Sidney Arno Dietch in Kansas Engagements

Sidney Arno Dietch appeared recently as accompanist for George Hamlin and Myrtle Moses, of the Chicago Opera Association, at Manhattan and Emporia, Kan. The Emporia Gazette stated: "The singers had an accompanist of unusual ability and charm in Mr. Dietch."

Arthur E. Westbrook, dean of the music department at Manhattan, spent his summer in Chicago in study with Mr. Dietch, and upon the occasion of Mr. Dietch's visit to Kansas, availed himself of the opportunity for further work.

### Alfred Newman Recital

Alfred Newman, a fifteen year old pianist, gave a joint recital on Sunday afternoon, November 5, at the Comedy Theatre, New York City, with Ruth Helen Davies, author of "The Guilty Man." Young Newman displayed an unusual amount of talent. His program consisted of the Beethoven sonata, op. 27, No. 1, a Chopin group and "En Automne" (Moszkowski) and "Scherzino" (Paderewski).



## CHICAGO

(Continued from page 13.)

ber 28, and will also be soloist at the Art Institute on December 10, when "Pagliacci" will be presented in the Weber Operatic Course. Miss Richardson who has been indefatigable in her encouragement of local composers, received the following charming recognition from Jeanne Boyd, the composer of "In Italy," which has had such vogue since Miss Richardson added it to her repertoire:

DEAR MISS RICHARDSON—I was present at Orchestra Hall last Thursday evening when you did such beautiful work. I have never heard you when your voice pleased me as much as it did at this concert. It was so beautifully smooth and rich, with lovely pianissimo effects and brilliant climaxes. I am so grateful to you for your use of "In Italy." Your interpretation of it pleased me very much. You may well feel that this appearance was but another fine success for you. (Signed) JEANNE BOYD.

## Minneapolis Orchestra for North Shore Festival

The Minneapolis Symphony Orchestra of eighty-five musicians, Emil Oberhoffer, conductor, has been engaged for the North Shore Music Festival at Evanston the last week of May, 1917. The 1917 festival will comprise five concerts, fifteen soloists of national reputation will be engaged, and the usual chorus of 600 singers will participate. Peter C. Lutkin has been engaged as musical director, Emil Oberhoffer as orchestral conductor and Carl D. Kinsey as business manager.

## Mrs. H. H. A. Beach at Lakeview Society

At the first meeting of the Lakeview Musical Club, Monday afternoon of this week, Mrs. H. H. A. Beach, the eminent composer-pianist, presented an interesting program. In her own suite "Francaise" and "Tyrolean Valse Fantaisie," Mrs. Beach met with her usual artistic success, adding another host of admirers to her long list.

## Second Symphony "Pop"

For the second concert of the "popular series" of the Chicago Symphony Orchestra, Frederick Stock, conductor, arranged a pleasing program, which was received with the customary "pop" enthusiasm. Encores were in order and a number of repetitions were demanded by the gathering which filled Orchestra Hall to its very last seat.

## Walter Spry's Recital Postponed

Owing to a slight accident, Walter Spry has postponed his annual recital to Thursday evening, December 7. The concert will take place in Recital Hall of the Fine Arts Building.

## American Conservatory Items

Herbert Butler, Ruth Ray, Louise Hattstaedt-Winter, and Mabel Stapleton will present the program at the recital given by the American Conservatory, Saturday afternoon, November 18, at Central Music Hall. The program will include six duets for two violins by Godard, a suite for two violins and piano by Moszkowski, a Spanish dance by Navarra, and two groups of songs. Esther Hirschberg will be at the piano.

Saturday, November 25, a dramatic reading will be given at Central Music Hall by pupils of Walton Pyre.

## At the Chicago Institute of Music

Great interest is being shown in the forthcoming appearance of Alexander Raab with the Chicago Symphony

Orchestra, which will take place December 1 and 2. The second term begins November 20. Pupils who contemplate a course of study are advised to communicate at an early date with the president, who gives every pupil his personal attention.

## Bush Conservatory Events

The first of a course of eight lectures on Art and Architecture, by Dr. Albrecht Montgelas, including tours of the galleries of the Art Institute of Chicago, was given November 14. This course, a part of the general course on the fine arts, is open to the public and it is expected that many who are interested in artistic matters in Chicago will be glad to avail themselves of the privilege of attending. Remaining lectures of the course, which include talks on literature, music and personality in art, will be given by Kenneth M. Bradley, Wallace Rice and Rowland E. Leach. The entire course of lectures is planned as a supplementary cultural course for the students of the Conservatory.

Cora Spicer-Neal has a large class this season in interpretative and aesthetic dancing and some of her artist pupils are fulfilling important professional engagements.

Georgene Faulkner, "The Story Lady," gave a lecture on "The Art of Story Telling" (with original stories) for the pupils of the School of Expression and their friends in The Lyceum, Thursday, November 9.

A students' recital was given Wednesday evening, November 8. Some ten pupils appeared, reflecting the careful training received.

Interpretation classes are conducted weekly by the following artist teachers of Bush Conservatory: Charles W. Clark, Julie Rive-King, Edward Collins and Grace Stewart Potter. These classes are open to the public and non-participating students on the payment of a small fee.

Lyell Barber, pupil of Edward Collins, will make a two weeks' tour of North Dakota, Minnesota, and Wisconsin with the Chicago Operatic Quartet, beginning November 21.

Edgar A. Brazelton, of the faculty, will organize a special class in normal training for local piano teachers.

Clay Hart, tenor, pupil of Herbert Miller, sang October 15 at a joint concert given by the Norwegian Ladies' Singing Society and Swedish Glee Club in Wicker Park Hall. Mr. Hart also sang October 23, at the Hyde Park Travel Club.

Ursula Ryan, pupil of Herbert Miller, was the soloist at the Hazen Woman's Relief Society at the Masonic Temple, October 16, and was re-engaged for another appearance.

Lectures and classes in English and English literature by Wallace Rice are now being organized for the winter term.

## Chicago Institute of Music Recitals

The second in the series of three faculty recitals which the Chicago Institute of Music is presenting at the Fine Arts recital hall, was given last Thursday evening. Minnie Fish-Griffin, Ruth Miller and Isaac van Grove presented the program, the most important feature of which was probably the presentation of the third scene of Granados' "Goyescas." Mr. van Grove, who is director of the opera department of the Institute, directed the performance and Mabel Cox van Grove and Stuart Dykema sang the leading roles.

The annual recital of Walter Spry, president of the Chicago Institute of Music, will be given Thursday evening, November 16, at the Fine Arts recital hall. He will be assisted by several members of the faculty.

## Thomas Kelly Conducts Community Singing Again

"Every one who loves to sing is invited" to join in the "community sings" which are presented under the auspices of the Civic Music Association and conducted by Thomas J. Kelly. Throughout the summer this community singing was held on the Municipal Pier, but when the weather would no longer permit it there the Civic Music Association arranged for Mr. Kelly to direct these in Fullerton Hall, Art Institute. Wednesday evening, November 1, the first class was held there and hereafter every Wednesday evening all are invited to come and bring their friends to lift up their voices in song. With two such prominent musicians as Mr. Kelly, directing, and Isaac van Grove at the piano, these "community sings" will meet with the same tremendous success that was enjoyed during the summer on the Pier.

## Chicago Singverein, William Boeppler, Conductor

The first concert of the Singverein Society will take place on Tuesday evening, November 21, at Orchestra Hall under the direction of William Boeppler and will be devoted to Lieder singing.

The program to be set forth is a most interesting one containing excerpts of the classic and modern schools. Among other numbers, two of the most interesting are of the Old Russian school, the famous "Doxology" and

"Thou Shepherd of Israel" by Bortniansky, the latter a composition repeated by request. There will be three soloists, Mrs. Theodore Brentano, wife of the well known judge, who will sing a group of songs; Frank M. Dunford, bass, and May Doelling, pianist. The second concert of the society will be devoted to Handel's "Te Deum" and the Brahms "Requiem," and will take place late in the spring. The Singverein will also take a prominent part in the great festival to be held under the auspices of the Chicago Symphony Orchestra at the Auditorium in the spring.

## American Conservatory Recitals

Cora Anderson, pianist, and Howard Preston, members of the American Conservatory faculty, appeared in a joint recital, Saturday afternoon, November 11.

Mr. and Mrs. Herbert Butler, Ruth Ray and Louise Hattstaedt-Winter will appear in recital Saturday afternoon, November 18, at Central Music Hall under the auspices of the American Conservatory. Mrs. Winter will sing two groups of songs.

## Chicago Artists' Association

The first program of the season under the auspices of the Chicago Artists' Association was given Tuesday afternoon, October 31, in the Florentine Room, Congress Hotel, by the Chicago Ensemble Trio.

The succeeding monthly programs of this association will be devoted to the following subjects "Dance forms, ancient and modern"; "Romantic Composers"; a program of manuscript compositions; "Music Inspired by Great Poems"; "Ecclesiastical Music", and a program by artists of the Chicago Opera Association.

## Chicago Musical College Notes

The program that was presented by students of the Chicago Musical College at its weekly recital November 4 included some songs which were sung at the conclusion of it by Marie Kaiser, soprano, of New York, who appeared as guest artist. Miss Kaiser is so popular as a concert singer that although she began her season as early as August, she will be engaged continuously until after Christmas, touring Illinois, Missouri, Michigan, Ohio, Kansas and other States.

Olga Engen, a student of the Public School Music department of the Chicago Musical College, has been appointed Supervisor of Music at Raub, Ind.

Felix Borowski, president of the Chicago Musical College, lectured on "The First Part-writing and Musical Notation" November 4 in Ziegfeld Theatre at 9:15 o'clock.

## Notes

The artists' recitals under the auspices of the Musicians' Club of Chicago, will this season be given by Percy Grainger, pianist, who is scheduled for the first on November 20. Theodore Spiering, violinist, will furnish the program for the second on January 22 and Marcella Craft the third, March 12.

The new Lyon & Healy concert hall was opened Sunday afternoon, October 29, with a recital given there by Mildred Dilling, harpist and Valerie Deucher, soprano. As no tickets for this affair were received, the work of these artists cannot be reviewed.

Teresa Carreño, who has not been heard in Chicago for several years, will give a piano recital under the management of F. Wight Neumann, Sunday afternoon, November 26, at the Illinois Theatre.

Otto Wulf, director of the piano department of the Hinshaw Conservatory, presents his pupils weekly in recital in his Kimball Hall studios. These recitals, given every Wednesday evening, are one of the methods Mr. Wulf employs for training his pupils for public appearances, and this well known instructor pronounces them most successful.

The Philharmonic String Quartet, managed by Jessie B. Hall, has been engaged for a concert at Riverside, Ill., Sunday, November 12.

Jessie Zeman, Bohemian soprano, has been engaged as soloist with the American Symphony Orchestra, Sunday, February 19. Miss Zeman was engaged through the Bureau of Fine Arts.

JEANNETTE COX.

## Malkin Music School Faculty Concert

Felix Garziglia, pianist; Alfred Megerlin, violinist, and Vladimir Dubinsky, cellist, shared a fine program of classic and modern music at the Malkin Music School, New York, November 12. A large and extremely enthusiastic audience applauded their playing of solos. No school of Greater New York has better solo players on the faculty.

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**WENDELL HEIGHTON, Manager**  
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III

It was at that same Piatti reception that I first met David Bispham. We soon became friends, and it was not long before he was singing some of my songs. I remember going to Steinway Hall in Lower Seymour street to accompany him in two of them, and I found him very nervous. Fancy him nervous now! I should imagine that a public appearance today makes David Bispham about as nervous as the publication of my weekly output for the MUSICAL COURIER makes me excited. There is nothing like practice. As the Scotch girl said to me in Glasgow: "One can get used to anything except hanging."

By the way, I do not know what the Scotch lassie got used to, but I do not think I could ever get used to Glasgow. I do not blame Eugene d'Albert for leaving it. The wonder is that he ever allowed himself to be born there—not that Glasgow is an unimportant city by any means. Did not Chicago copy Glasgow's street car system? And is not shipbuilding Glasgow the envy of a thousand smaller ports? But I think art needs sunshine and an exhilarating atmosphere. To stand on the hills near Florence—the Florentia, or Flower city of the ancients—and to see the blue sky, the purple distance, the silver Arno, and to feel the warm air, is partly to understand why more art works are collected within the beautiful city there than in any other area of the same dimensions in the world. In Glasgow there are too many days of fog, mist, slush, smoke, gloom and chilly winds. "There is the land and the city of the Cimmerians, shrouded in mist and cloud, and never does the shining sun look down on them with his rays, neither when he climbs up the starry heavens, nor when again he turns earthward from the firmament, but deadly night is outspread over miserable mortals." Homer undoubtedly got that description of hell from a visit to Glasgow. Of course he is guilty of poetic exaggeration. All poets are. Even the tone poet of Glasgow, d'Albert, was working his poetic license to the limit when he pretended not to understand the English language during a talk and walk I had with him in the streets of Toronto in 1888—or was it '89? We got along somehow in French. Perhaps the great and only d'Albert, who plays Beethoven as no other living pianist can play him, will find his French useful to him now that he has become a Swiss. He has probably forgotten me. No matter; I have the better memory. Nothing can ever efface the impression that redoubtable pianist made on me at one of his piano recitals in the Erard rooms at Paris in 1887. I had already heard Rubinstein and other pianists play Beethoven, but d'Albert first introduced to me the music of Brahms. Whenever I hear a dull performance of Brahms I say to myself: "It must be the performer, not the composer." Thus did d'Albert at one recital make me a Brahms enthusiast for life.

One of the most amusing little men I ever met was Marmontel, the once famous piano teacher of Paris. In his youth he had known Chopin, to whom he referred with pride from time to time. But when I went to see him in 1887 he was teaching Brahms' "Variations and Fugue on a theme by Handel," and doing his best to make his French pupil understand the weight and breadth of the German style. "You will never be one of my children," said he, "if you do not play better than that. My children? Ah! Look at them; Planté, Saint-Saëns, Diémer, Lack, Pugno! Have I not a fine family of musical children? I brought them all up," he continued, picking up a pile of photographs. "That was before the war—the great war—when France was betrayed! I would shoulder my rifle again," he exclaimed, suiting the action to the word with a walking stick. "See my new picture," said he, pointing to a small oil painting without a frame, standing on the floor. "I bought it this morning." His studio and as much of his residence as I was permitted to see was covered from floor to ceiling with paintings by famous artists. Not so covered was the humbler apartment of poor old Stephen Heller. He was in his seventy-second year when I saw him and he had little to show for the results of forty-nine years of teaching and composing in Paris. His rooms seemed bare and he had the manner of a man who had been long and continuously disappointed. I was told at the time that his many compositions had earned vastly more for the publishers than for him. He was undoubtedly a greater musician than Marmontel, but his popularity diminished as he grew old. Such things have happened before in the history of the arts. Did not the great Rembrandt die almost in poverty, neglected by the citizens of Amsterdam after a brilliant early career? Another and a still greater musician neglected by the Parisians was Hector Berlioz. I stood in the little square up in the Montmartre district on Sunday afternoon, October 10, 1886, and saw the bronze statue of Berlioz unveiled and I never missed the Berlioz performances conducted by Colonne in the Châtelet Theatre. One of the

greatest musical disappointments I ever experienced was to hear Berlioz's "Damnation of Faust" in the Albert Hall, London, with a huge chorus of a thousand voices. I realized for the first time the difference between epic grandeur and dramatic fire. Colonne, with his small choir of professional singers from the opera, interpreted the real Berlioz. But the weighty and necessarily slow moving mass of a thousand unprofessional singers lacked the vitality and accent so essential to the fiery French music. Hans Richter, great and unsurpassable as he was in Beethoven, Wagner, and Brahms, was keenly disappointing at the Berlioz centenary concert he conducted in the Queen's Hall, London, in 1903. Whether it was because he was getting old or because he disliked Berlioz, I cannot say. The fact remains, however, that Richter failed to make the music of Berlioz alive. I have heard many eminent conductors attempt the interpretation of Berlioz, but in my opinion it takes a French Ezekiel to make the sinews, flesh, and skin live on these otherwise dead bones of Berlioz. Georges Marty, who is now (1916) conductor of the orchestra of the Conservatoire, told me, in 1886, not to waste time studying Berlioz but to learn all the works of Wagner. That was then only fifteen years after the Franco-Prussian war and this broadminded French musician evidently ranked his art above politics. In 1887 we pupils of the Conservatoire signed some sort of a testimonial expressing our sympathy for Lamoureux in his foiled attempt to produce "Lohengrin" at the Eden Theatre. I am glad to be able to testify to the generous spirit of the young and old musicians of France some thirty years ago. Some of the French composers, however, were not altogether pleased with the progress of German music in Paris. At a Colonne concert at the Châtelet Theatre one Sunday afternoon a new work of Benjamin Godard was shouted down. There were cries of "Assez de Godard—enough of Godard" from all parts of the house. Schumann's "Paradise and the Peri," on the other hand, was repeatedly given to crowded houses at this same theatre. And I have the testimony of Louis Lombard that Massenet remarked to him: "To be successful in Paris one must either be German or dead."

(To be continued.)

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## CLAUDIA MUZIO HAS BRILLIANT RECORD

Young Italian Soprano to Join Metropolitan Opera Forces—Her Triumphs Before London, Italian, South American and Cuban Audiences

Claudia Muzio, the young Italian soprano, is on her way back from Italy to fulfill her engagement at the Met-



CLAUDIA MUZIO.

ropolitan Opera House, where she is to take the place left vacant by Lucrezia Bori. This will be the first time that Miss Muzio has sung in this country. Brilliant reports of her singing in England, Italy, South America and Cuba have preceded her, likewise of the large sums which have been offered her for her services by various operatic managers. She is one of the leading lyric dramatic sopranos among the younger Italians. The Italian conductor, Tullio Serafin, formerly of La Scala, Milan, is reported to have said that Miss Muzio is a revival of the sopranos of immortal celebrity.

She is a musician of refinement. When still very young she began the study of harp and piano. At the age of fifteen she went to Turin to continue her advanced piano lessons with Mme. Casloni. This celebrated lady discovered that Miss Muzio had a voice. At twenty Claudia Muzio made her debut in Italy in Massenet's "Manon" with tremendous success, so that she was engaged at once to sing the leading soprano parts in the most important theatres of Europe.

The soprano's adaptability in learning new parts and gift for acting have been frequently remarked. Her operatic repertoire includes "Manon" (Massenet), "Manon" (Puccini), "Bohème," "Tosca," "Falstaff," "Otello," "Rigoletto," "Pagliacci," "Meistersinger," "Valkyrie," "Isabelle," "Secret of Suzanne," "Carmen," "L'Amore dei Tre Re," "Mefistofele," "Norma" and many others. Miss Muzio speaks correctly the English and French languages, and she has a very large concert repertoire.

On one occasion when Miss Muzio was singing with the Havana Opera Company, the Havana Daily Post, in referring to her work in "Bohème" said: "It is certain that none of those who love this work have ever heard a finer rendering of it than that of yesterday, and it is doubtful if a better rendition was ever heard anywhere. The music seemed exactly suited to her voice, and she

brought out all the pathos of the last act, where Mimì comes back to die in the garret of her artist lover." "In 'Otello' Miss Muzio again proved herself to be a truly great actress and singer, and her voice was more than equal to the heavy demands made on it," is additional tribute of the same paper on another date.

"Miss Muzio has everything that an artist needs in order to triumph on the stage," observed the Heraldo de Cuba regarding her singing in "Pagliacci," "youth, an attractive figure, a pure lyric voice, a knowledge of the vocal technic and temperament. . . . She finished amid a storm of applause." "Flora Tosca encountered in Miss Muzio her real interpreter," said the Diario de la Marina, Havana. Of her "Carmen," La Prensa, Havana, declares, "One of the most stupendous receptions such as was never before witnessed in Havana was received by Claudia Muzio after she sang the aria of the third act, and she triumphed not only as a great singer but also as an eminent actress."

Space forbids a reprint here of more of the many tributes which this soprano has won in her short career. Italian tributes in the same vein are at hand and empha-

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size the fact that in the new acquisition to the Metropolitan Opera forces a soprano of rare art, voice and histrionic gifts has been added.

## Herschmann Program Unusual

Arthur Herschmann's recital at Aeolian Hall, Thursday evening, November 9, drew forth a good sized and sympathetic audience. Mr. Herschmann's memorable work of last season was repeated on this occasion. Many programs thus far, this season, have had novelties of various kinds, but Mr. Herschmann's was most unusual inasmuch as he rendered a number of songs which have never been heard in this country before. They were "Dalla Guerra Amorosa" (Haendel), "Des Gepanzerten Feldgebet," "Stimme des Abends" (Hans J. Moser), "Au Frau Musika," "Vagabunden" (Arthur Heyland), "Gieb Mir Deine Wilde Seele" (V. von Woekowsky-Biedan), and "While Delia Is Away" (W. Grenville). In the Latin selection his artistic side was very much in evidence. The German group was well rendered; Mr. Herschmann's fine diction and phrasing being especially noticeable.

The French group consisted of "Pauvre Martyr" (Paladilhe), "Les Trois Chansons" (Pierne), "L'Esclave" (Lalo), "La Raçon" (Faure), "Au Bruit des Lourds Marteaux." Several of these had to be repeated. "Spe-

Modo Vivitur" (H. W. Parker, with organ accompaniment by E. Mettler Davis) was very impressive.

Mr. Herschmann's voice is a baritone of quality, the lower range of which somewhat resembles that of a bass. A full share for the artistic success of the program goes to Walter Golde, the accompanist.

## ADELAIDE FISCHER TO SING NEW KAHN WORK

Song Cycle for Soprano and Trio a Feature of Her New York Recital

At her third New York song recital, which takes place in Aeolian Hall on Friday afternoon, November 17, Adelaide Fischer will depart somewhat from the conventional style of program making. Her list of songs will contain the Robert Kahn "Seven Song Cycle," op. 46, which has been written for soprano solo with trio accompaniment. Miss Fischer's announced intention of performing such a work on a recital program has aroused comment from many sources. In choosing this Miss Fischer emphasizes her individuality. Then again this soprano has the honor of introducing the Kahn work to the American public, this being its first performance here.

Aside from the fact that much interest has arisen in connection with the giving of the Kahn cycle on a recital program, the occasion of Miss Fischer's appearing again in her own recital has in itself aroused a host of her admirers in local musical circles to keen expectancy, as her work and results achieved in the past two seasons on similar occasions in Aeolian Hall were notably conspicuous. Miss Fischer already has substantiated the early predictions of the critics in admirable manner and it is apparent that she is a singer who safely may expect much from her career.

The trio will consist of Alexander Bloch, violinist; James Liebling, cellist, and Alexander Rihm, pianist, three well known artists who themselves have been heard extensively in the concert field and in ensemble work.

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Switzerland and Egypt.

## THE MUSICAL COURIER EXTRA

Published every Saturday by Musical Courier Co.  
Devoted to the interests of the Piano Trade.

Warsaw reports the reopening of its opera house with a performance of Moniuszko's "Halka" on October 1. Very shortly the Polish capital will see the first opera in German on its local stage, Wagner's "Walküre."

Chicago opened its regular opera season last Monday with a performance of "Aida," which remains, in point of melody, choral writing, dramatic and spectacular interest, the most ideal of grand operas. An account of the performance appears on page 5 of this issue.

"There's music in the air" is literally true every evening nowadays of Gotham and its encircling territory. Promptly at seven o'clock each night Dr. Lee de Forest hitches his wagon to a star, in other words, his audion to a phonograph. All you have to do to enjoy aerial music at the fireside is to buy one of those little wireless receiving sets and listen in.

At the second popular concert of the Minneapolis Symphony Orchestra the seldom heard "Triple" concerto by Beethoven for cello, violin and piano (mentioned in the order of their importance) was performed. A unique feature was the fact that Emil Oberhoffer, the orchestra's exceedingly capable conductor, himself played the piano part, leading the orchestra as well from his position at the keyboard. The other artists were Richard Czerwonky, concertmaster, and Cornelius van Vliet, first cellist of the orchestra. It has been fourteen years since

Mr. Oberhoffer last appeared as an instrumental solo performer, but he showed that in all that time his conducting had in no way taken from him his ability as a pianist.

The Portland (Ore.) Symphony Orchestra, M. Christensen, conductor, opened its season on November 12. The principal numbers of the program were the first Beethoven symphony and the "Festival Overture" of Brahms.

For the "Ben Hur" revival at the Manhattan Opera House the incidental music is by Edgar Stillman-Kelley, and very colorful and characteristic music it is. Nothing better in the way of an incidental score has been done by any American.

Gustav Hinrichs has been invited by the Behrens Opera Club to conduct for them at the Metropolitan Opera House, Philadelphia, on the 27th inst., a jubilee performance of "Cavalleria Rusticana," it being the twenty-fifth anniversary of the first performance on this side of the Atlantic of that popular opera, under the management and under the leadership of Gustav Hinrichs.

At the Century Theatre, in "The Century Girl" revue, there is a burlesque depicting the life of the cave tribes, and the scene is a rocky fastness with a real, steep hill, that brings to mind what might be done at the Metropolitan with the second act of "Walküre," for instance. Designer Urban built the episode at the Century Theatre, and some day he ought to be given the task of revolutionizing the scenic outfit of the opera house on Broadway.

"Andrea Chenier" ended the New York engagement of the Boston-National Grand Opera Company on Saturday evening, November 11, and many expressions of regret were heard that the performances were to be transferred to Philadelphia. The audiences were very large here all week and their enthusiasm was nothing less than overwhelming. The critics praised every performance in terms far more glowing than is their wont, and dwelt upon the splendid work of the principals, the excellent orchestra and conductors, the well trained chorus and the exceptionally tasteful and impressive scenery. Impresario Rabinoff is to be congratulated especially upon his "Iris" and "L'Amore dei Tre Re" productions, and upon the elevated artistic spirit and technical finish which stamped all his presentations here. He has placed another very large feather in his cap.

What is wrong with Mischa Elman? He played the Tchaikowsky violin concerto at the Philharmonic concert last week and gave a distressing exhibition musically, rhythmically, and one might almost say, technically. The Globe spoke of his caprices and exaggerations. The Sun chided him for "yanking" his violin, for tearing asunder the rhythms and confusing Mr. Stransky and the orchestra, beside "Nijinskyizing" the work by vigorous physical movements. The Herald says that Elman "over-emphasized" in the canzonetta. The Tribune speaks of the disappointment of the audience over the violinist's playing, and accuses him of "oversentimentalizing" and reducing the concerto to a bagful of technical tricks. The Times mentions Elman's exaggerated and lachrymose effects in the cantabile passages, his erratic and mannered playing, and the rhythmic difficulties he put in the way of the conductor. Such unanimous condemnation should suffice to arrest Mr. Elman on the arbitrary and inju-

dicious ways he now is pursuing. An artist never should "play down" to his audience, but should "play up" to it.

The recent election returns Frank L. Dowling as president of the Board of Aldermen of this city. The Musical Union had sent out petitions asking its members to support him. Nothing more need be said.

From Western College, at Oxford, Ohio, word comes that Edgar Stillman Kelley, composer of the "New England" symphony, the "Aladdin" suite, and other compositions for orchestra, will conduct the St. Louis Orchestra at St. Louis, November 24 and 25, when the organization performs the "Aladdin" suite. At Western College, Mr. Kelley enjoys a fellowship in composition, the only recognition of that kind accorded an American composer by any institution of learning in the United States. While in residence at Western, Mr. Kelley devotes his entire time to composition and musical research.

In Carnegie Hall, at the next pair of New York Philharmonic concerts, Thursday evening and Friday afternoon, November 16 and 17, the first half of the program will be devoted to Schubert's C major symphony. The second part will introduce Strauss' "Macbeth," which has never been heard at the Philharmonic concerts. In memory of his friend, Max Reger, who died recently, Conductor Strausky has added the composer's variations and fugue on a theme of Mozart. Between the Strauss and Reger compositions Debussy's "L'Après-midi d'une Faune" will be played. Sunday afternoon, November 19, marks the opening concert of the Philharmonic Brooklyn series at the Academy of Music. The program will include Tchaikowsky's fifth symphony.

Speaking of the slim attendance at a New York piano recital last week, the Tribune said: "A fortnight ago Harold Bauer had a similar experience. There has already been as much recital music this season as used to suffice New York ten years ago for four months; and we are only at the beginning. Is the public already fearful of a surfeit?" The public never is fearful of a surfeit. There were very large audiences at the piano recitals of Paderewski, Leginska, Lester Donahue, Richard Buhlig, Rudolph Ganz, Olga Samaroff and others. When audiences are small, very often a dull program is to blame, or the artist is repeating himself, or his publicity has not been sufficient, or its curiosity is aroused more strongly by some rival attraction. One of those reasons is to blame, but never surfeit.

It is a splendid thing to see a man like Reginald De Koven enrolling himself among the American teachers of music, willing to devote his knowledge and energy to the instruction and upliftment of the young musicians of this country. This action is especially praiseworthy on the part of Mr. De Koven because he has amassed a large fortune through his successful compositions and is not in a position where pedagogical work has to be taken up by him because of necessity. Always a man of high aims and fastidious tastes in music, he feels that with his large practical experience in music as a composer, critic and conductor, he is able to be of real service to students and professionals as a theoretical and practical teacher of composition, piano interpretation, and kindred branches. When interviewed recently Mr. De Koven said: "I really had no idea of engaging in the teaching profession. It was an editorial in the MUSICAL COURIER which first gave me the notion; an editorial in which it was suggested that I might be able to help in the general cause of American music by teaching it as well as writing it."



# VARIATIONS

By the Editor-in-Chief

## Our Letter Box

It is a pity that we cannot print all the interesting communications we receive. They would make, if placed end to end each week, a far longer and far more interesting department than the writer hereof is able to compile. However, from time to time we intend to push aside our own whimsies in order to make room for the publication of some of the matter sent us in the shape of letters. Of three selected for today, the first is an answer to an editorial in a recent issue of the *MUSICAL COURIER*, which quoted an article from *The Bellman* (Minneapolis), wherein Alma Gluck was criticised adversely for some of her singing and also for remaining stationary in her art. The notice in question referred also to another matter discussed in the attached well put reply:

Minneapolis, U. S. A., November 8, 1916.

Editor *The Musical Courier*, 437 Fifth Avenue, New York, N. Y.:

DEAR SIR—I was much interested by your editorial comment in your issue of November 2 with regard to *The Bellman's* criticism of Alma Gluck. Before answering your objection, I want to thank you for the courtesy with which it was made. It is much more satisfactory to discuss critical opinions on such a basis of mutual friendliness.

The part of my criticism to which you take exception is the single sentence: "Sentimentality is lucrative, and apparently Alma Gluck is following in the footsteps of John McCormack." This sentence you refer to as "a left handed fling" at Mr. McCormack. That I had no intention of thus casting any discredit on his art is, I think, pretty well indicated by what I said of him not long ago in the enclosed comments. I have never felt that Mr. McCormack has stood still in his artistic development, and quite agree with you that he sings far better today than he did before he left the operatic stage.

At the same time I think it is perfectly fair to say that he has capitalized his power of giving the average hearer exactly what he wants. Mr. McCormack's programs are generally far less interesting to the musician than they are attractive to the public.

This in no sense implies that Mr. McCormack does not sing admirably. At his best he is beyond question one of the most gifted and most artistic among living tenors. But he is certainly devoting much of his time to meeting the public demand for music which appeals to its sentimentality. In this sense, I believe, Alma Gluck is following in his footsteps, though with her the process seems to be resulting in a genuine loss of artistic ability, whereas Mr. McCormack has had the strength to keep his singing unimpaired by the quality of many of the things he sings.

Yours very truly,

H. A. BELLows,

Vice-President, *The Bellman Company*.

Mr. Bellows' views on Mme. Gluck's art are borne out by the New York critics. Last Saturday afternoon she gave a recital at Carnegie Hall. *The Sun* said that her singing contained "certain features giving cause for regret. Her general performance was an uneven one; beauty of voice and style shone forth in full measure, to be offset again by a poor quality of tone and careless phrasing." *The Tribune* calls attention to the fact that numbers by Handel, Bach, Schubert and Strauss were beyond Mme. Gluck "in respect of restrained phrasing and broad style." *The Herald* corroborates: "Somehow she does not quite strike the right note in dramatic German Lieder and her selections by Schubert, Brahms and Strauss were not up to the standard of her other numbers." *The Herald* also remarks that "the enthusiasm of the audience seemed to be less spontaneous than when she was last heard." The same paper speaks of the voice as "slightly hoarse," and of the upper register "sounding forced" in dramatic works. *The Times*, too, discovered the upper tones to be "a little veiled. . . . She still has something to acquire in fully embodying the finer spirit and significance of some of the songs she sings." *The World* is surprised "at Mme. Gluck's uneven sing-

ing, her uncertain phrasing and her rather poorly managed high tones." The artist's "interpretative limitations" are dwelt upon by the American, which continues: "With a voice of such small caliber it would be well nigh impossible, even under the impulse of a fiery temperament, to do full justice to music that asks for great emotional warmth or requires an impassioned dramatic utterance."

It remains for us but to say that we agree with Mr. Bellows on all the counts of his indictment, especially where he scores Miss Gluck for her deterioration. The reason for it lies in the fact that neither her training, technic nor experience was equal to Mr. McCormack's when she suddenly was thrust onto the concert platform with a bid for serious consideration as a high class Lieder singer. To us she appears to be not enough of a student. At any rate, her progress has not been even approximately as marked as that of others of the younger singers, like Maggie Teyte, Anna Case, Frances Alda, etc.

## A Laughing Matter

In the *MUSICAL COURIER* of November 9 we printed this: "Another instance of the appalling ignorance which most novel writers and essayists display when they discuss musical matters is afforded by George Jean Nathan. To the November issue of the *Smart Set* he contributes an essay called 'Stupidity as a Fine Art.' An unconscious stupidity is uttered by the author himself in his second paragraph. Mr. Nathan says 'It took a genius like Brahms to compose a violin concerto so impossibly stupid that it could move a Joachim to ribald mirth.' It is not necessary to point out to Mr. Nathan, for he would not understand our language, that the Brahms violin concerto stands second only to the Beethoven violin concerto, as consummate musical inspiration and superfine writing for a solo instrument with orchestral accompaniment. However, what Mr. Nathan would understand is this: It is not true that Brahms' concerto is stupid, and it is not true that it moved Joachim to ribald laughter. That same Joachim was one of the first to play the concerto in public and to start a propaganda for it, and until almost the day of his death he was looked upon, not only as the devoted champion of the Brahms concerto, but also as its ideal interpreter."

From Mr. Nathan, editor of the *Smart Set*, we are in receipt of this valued epistle:

November 10, 1916.

Editor of the *Musical Courier*:

MY DEAR SIR—If I may ask you to take the trouble once again to read your own quotation from my essay entitled "Stupidity as a Fine Art," I believe it will be made plain to you that my reference was, obviously, not to the violin concerto of Brahms but to a violin concerto. Having convinced yourself of this circumstance, it may then dawn upon you, albeit somewhat reluctantly, that Brahms in his early youth did essay such a composition which provoked Joachim to a series of stomach-moving guffaws. Should you still be in doubt, I shall be pleased to meet you for five minutes at any beer table to be mutually agreed upon, and convince you of your deplorable ignorance in matters which should be closest to your editorial understanding.

I am,

Very truly yours,

GEORGE JEAN NATHAN.

Unfortunately we still are in doubt and word has been despatched to Mr. Nathan, agreeing to the fragrant meeting he proposes. Upon the receipt of his rebuke we ransacked our memory, but could find no recollection of any other violin concerto attempt of Brahms' except his D major, op. 77. We had no reference book at hand except that very unreliable and partisan work, "Grove's Dictionary of

Music and Musicians," but in it we looked up the Brahms biography. It told explicitly of the early meetings between Joachim and Brahms. The latter was on a tour with Remenyi, when in 1853, at Hanover, the violinist took the then young composer to visit the mighty Joachim, who was Concertmeister there. Grove biographs: "Joachim saw that a great future lay before the youth. . . . Soon afterward Brahms paid Joachim a visit of some weeks' duration at Göttingen, at the end of which Joachim gave him two letters of introduction. One was to Liszt, . . . the second introduction was to Schumann, in Düsseldorf." The Brahms works then completed were those from op. 1—6, together with a violin sonata, a trio and a string quartet. The Joachim letters resulted in Liszt's considering Brahms an adherent of the most advanced musical school, and Schumann's writing his immortal essay, "Neue Bahnen," which made Brahms famous at one stroke. Schumann sent Brahms to Dr. Härtel with a strong letter, urging that the publisher issue the new works at once.

We have not Kalmann, Moser, Reimann and other expert biographers at hand as we write these lines, but if any one knows in them the description of such an episode as Mr. Nathan describes, we would be pleased to have the information in order to retract handsomely.

Could Mr. Nathan have meant the Tchaikowsky violin concerto? We seem to remember that Joachim considered it to be written "against the violin."

## A Tuner Well Attuned

Gertrude F. Cowen, the manager, writes a note calling attention to a letter she received recently. She incloses the missive, and it is as follows:

1646 Haight St.,

San Francisco, Cal., October 29, 1916.

Dear Mrs. Cowen:

Your letter of October 10, advising me of Mrs. Edward MacDowell's intended "Coast" tour in February and March, together with printed matter enclosed, was received several days ago.

The unbounded love and admiration I have for Edward MacDowell's compositions is responsible for me being the recipient of your communication.

Many months ago I wrote Mrs. MacDowell, asking if I could in any way get an authoritative descriptive analysis of the different pieces. I have read all the books I know of that one might expect would give minute details, but found only general analysis. My inquiry brought a reply that explained the work being done at Peterborough, and a program folded with same hints of the things Mrs. MacDowell was to touch on in a series of lecture-recitals, I think. For all of which I was glad, however much it fell short of my point.

My opinion of Edward MacDowell's compositions is too high to be expressed in words, and I did and do yet believe that there is some one living who could write a good word picture that would increase one's appreciation by stimulating a greater imaginative power when listening to the pieces. Edward MacDowell's mind certainly held definite pictures of form, life, condition, emotion and love, and each tone combination or shading was but an external expression of his interior vision. Surely no sound he would use could be meaningless. And he would SEE the pictures first, before the sound or idea of a harmonic combination would come. And he tried to feel about for the BEST there was to tell someone else in melody and harmony (since language is incapable). But what were the exact pictures? Must I be compelled to remain only in spellbound admiration and say to my desire to know the inner symbols, be still. I seem to feel his presence when I am listening to his beautiful pieces. I try so earnestly to look with my mind past the sound symbols into the silence behind all, in which the idea was born. But all I can do is just to love him, and call him the most beautiful things I know, and sometimes dry a big tear.

Goodness, what reason have I for writing all this to you? How could I expect that you might understand or be interested? Yet who knows but you might. And, oh! if you could know the good it does me to write down the things I desire and feel—even if you throw this away before reading this far I will have received my good, by trying at least once again to learn more.

I would like you to know I was Governor of California or a giant of finance or president of a college—position makes a difference. But I'm a piano tuner, and perhaps ought to be spanked for presumption in intruding on your belief (perhaps), that I might be worth writing to as one

willing to lend material support to a tour such as you are promoting. You'd get a substantial check, too, if my visible means were as great as my love for Edward MacDowell, his music compositions and any movement to promote the fulfilment of his altruistic desires. If it is possible I could serve you in any manner I would be overjoyed. You only need ask. But my financial and social influence would, to my idea, have no weight, hence no value—to you. I can only be a silent well wisher. Of one thing I am sure, however—that Edward MacDowell wrote his compositions for love, and whosoever loves his work can belong to any rung in the ladder of social caste.

Wishing you and Mrs. MacDowell every success, I am,  
Sincerely yours,

G. A. C. BAILEY.

### Overheard at the Opera

Of course the discussion in the lobbies at the Metropolitan opera premiere last Monday evening was all about the musical value of Bizet's resuscitated "Les Pecheurs de Perles." On every side one noted heated arguments pro and con. Some of the Bizet estimates overheard in passing were these:

"The papers were right, Caruso has a mustache, after all."

"I knew Wilson couldn't lose."

"Hempel is much slimmer."

"Is Central Leather going any higher?"

"Do you believe Bori's voice never will come back?"

"This audience acts as if it doesn't know there's a war in Europe."

"Is Farrar"—(the rest lost in a whisper.)

"The Allies are ready to quit."

"Hammerstein swears he'll give opera again."

"Germany is on her last legs."

"Gatti doesn't say much, does he?"

"Princeton should have beaten them."

"Same old crowd here tonight."

"Elle est charmant."

"Wagner'sche Oper ist mir lieber."

"Ah, amigo mio."

"The Boxing Commission will stay now."

"She has twenty performances."

"The women elected Wilson."

"Give me 'Carmen' every time."

"Carranza ought to combine with Villa."

"About \$1,000 per night."

"He swallows his tone."

"Militarism."

"Some musical season, eh?"

"So Fremstad is married."

"Golf is best for that."

"I like a showy opera."

"He made \$60,000 by not selling."

"They ought to have Maggie Teyte here."

"Business should settle now."

"Who's conducting tonight?"

"California decided it."

"There goes the curtain."

### Variationettes

Juryman Spaeth, judging on the case of Mischa Elman and the Tchaikowsky violin concerto played by Mischa at the recent Philharmonic concert here, lets fall the attached verdict in the Evening Mail: "Mr. Elman has evidently been taking lessons from his countryman Nijinsky in the art of dancing. There are more movements in his interpretation of the concerto than Tchaikowsky ever dreamed of. It is a pity that the young Russian violinist should spend his time in adding affectations and gallery tricks to his already large repertoire when his musicianship is so badly in need of serious development." Spaeth is right. Nothing like the Delsartian calisthenics of Elman has been seen on the concert stage in this vicinity for many merry years.

At the latest Biltmore Friday musicale, Johannes Sembach bravely sang in English Ronald's "Down in the Forest," and the auditors enjoyed it very much; hugely, in fact, when the line "Down

in the forest something stirred," came out as "Down in the forest something steered."

A magazine novelettist writes: "We were married and the first two years were notes from God's own lute of joy." And the phrase is one from God's own book of idiotic and unmeaning expressions.

A. B. M. comments: "If you only knew what the musicians think of 'What the Jury Thinks,' you would print more of those delicious comparisons and contradictions. They flavor life for me with an added piquancy, every time I see a new batch in the MUSICAL COURIER."

The outstanding musical feature of last week in New York was the very high artistic standard of the performances given by the Boston Opera. They astonished the old timers among the opera goers, and delighted the newcomers. (N. B.—Oldtime opera goers, as is well known, seldom are delighted at anything new.)

An amusing misprint was that in the Tribune last Friday, referring to the performance of Thomas Chalmers (Boston Opera) as Kyoto, the bad man in Mascagni's "Iris." The Tribune says: "Villany sits somewhat uneasily upon this baritone's shoulders." Of course "villainy" was meant, but as Mme. Villani is a member of the Boston Opera, and she is not exactly a wisp in stature and weight, the reason for smiles is evident.

The MUSICAL COURIER cry for a raise in musical prices has been answered. Steinway & Sons send us a card announcing that they have advanced the rate for tuning pianos from \$2.50 to \$3.

"Chromaticon" (for piano and orchestra) is the name given to his new work by Dvorsky. It should be explained that Dvorsky is the name given to himself by Josef Hofmann when he elects to appear as a composer. The novelty will have its first performance at the Cincinnati Symphony concerts on November 24 and 25.

Lucy Gates, the coloratura soprano, who registered such an emphatic hit here in the Reiss revival of Mozart's operettas not long ago, accompanied herself on the spinet in the little song called "Warnung." While the auditors wondered at her skill on the ancient instrument, they would have been even more surprised had they known that Miss Gates mastered the spinet after only a single day's practice finished just before the time of her second appearance in the Mozart work. Miss Gates loves to accomplish the difficult things in life. Last spring she announced her intention to give a "Faust" performance at Salt Lake City, recruiting principals, chorus, orchestra, scenery, etc., from home talent, and managing, stage managing and financing the company herself, beside singing Marguerite. She was warned against making the prodigious attempt. However, Miss Gates persisted and—succeeded brilliantly.

We read not long ago how Schubert used to "dash off" immortal compositions in five minutes or so, usually on his cuffs or on the marble tops of cafe tables. Tchaikowsky and Rubinstein also were said to have "dashed" many of their works in that manner. A Sunday paper told the other day how a certain playwright "dashes" clever scenes at rehearsal with only a moment's notice. We have seen a great many composers, poets, novelists, painters and playwrights at their labor, but we never were present when they "dashed" any complete thing that was worth while. We are of the opinion, therefore, that all such marvelous legends are nothing more or less than dashed nonsense.

Musicus—"How did you spend your week end?"

Cynicus—"Reading a music criticism in the New York Tribune."

LEONARD LIEBLING.

Fernando Carpi, the new Italian tenor of the Metropolitan Opera Company, and Hector Dufranne, baritone of the Chicago Opera Association, reached New York on the same steamer last week.

### TWO DOLLAR OPERA

Of the recent St. Louis appearance of the San Carlo Grand Opera Company, the Republic says editorially that the organization is giving the kind of opera for which many American cities have been sighing, the kind known as "ensemble" opera at reasonable prices, the kind that Europe knows and enjoys perennially. "The performances," says the Republic, "are animated by a high and intelligent artistic enthusiasm. They have real vitality." The Post-Dispatch makes this estimate: "Although the San Carlo Grand Opera Company boasts no roster of high salaried stars and sells its tickets at \$2 instead of a \$5 rate, it gave a performance of 'Aida' last night at the Odeon with a dash and vim which inspired this familiar opera with new life from beginning to end." In the Times we read: "It is impossible to speak too highly of the work of this unique organization. Gallo has steadily improved his company. It is compact, but complete."

"At times he treats his instrument rudely," says the New York Sun of Paderewski's recent New York recital. In the Times one reads of the same occasion "Paderewski sometimes is led to demand of the piano, in sheer weight and force of tone, more than the piano can give. There were passages in Beethoven's 'Appassionata' sonata and in Schumann's 'Fantaisie' where this temptation beguiled him to the injury of his effects; where, in seeking more, he obtained less. All these things have often enough been noted at his recent appearances here." That is an evasive and polite way of saying what the MUSICAL COURIER said in unmistakable terms, that Paderewski pounds his fortissimos like one possessed, and in consequence brings forth masses of harsh and offensive noise which reveal nothing of music and nothing of the finer qualities of a grand piano. If a less known artist than Paderewski attempted such an outrage the courageous critics would not hesitate to denounce almost like a musical murderer.

Philadelphia sends cheery news to this effect: "An announcement has been made by the president of the Philadelphia Orchestra Association to the effect that the initial yearly guarantee of \$100,000 has been obtained. By the success thus achieved one-fifth of the difficulty experienced in creating a permanent endowment has been overcome." The agreement entered into between an anonymous philanthropist and President Alexander van Rensselaer was that, provided \$100,000 a year can be raised by popular donations during the next five years, the Philadelphia Orchestra deficits for that period will be paid from the private purse of the unknown benefactor. Now that the first step toward the establishment of this fund has been accomplished, the four remaining one year tasks should be comparatively easy to compass. The orchestra will then to an extent become a civic organization and will be permanent. Already it is an institution of which Philadelphia justly is very proud.

In Philadelphia, where he is conducting at the "Hip, Hip, Hooray" performances, John Philip Sousa celebrated his sixty-second birthday last week. The second act of the piece became a veritable Sousa celebration. Three loving cups were presented to the March King, one from E. T. Stotesbury, one from the Boy Scouts of America, and the third from the members of the Hippodrome Company. The men of his band presented Mr. Sousa with a silver tray. More than 2,000 telegrams and messages of congratulation reached the celebrant, including word from Reginald De Koven, Mme. Melba, Mme. Pavlowa, Walter Damrosch, Mayor Mitchel, of New York City, etc. The presentation of the cup from the Boy Scouts followed the first performance by Sousa's Band of the march written by him for the Boy Scouts, and called by him "The Boy Scouts of America March."



## WHAT THE JURY THINKS

## Paderewski's Piano Recital

American.

Even those who have a long acquaintance with his work confessed they found new beauties in the program presented at yesterday's recital.

Times.

There are few, even of the elect among artists, . . . who can attain such perfection in the molding of a melodic line.

## "Andrea Chenier" (Boston Opera)

Sun

Roberto Moranzoni conducted with skill.

Sun

The music has much melody of warm, sensuous character, which reaches some climaxes of inspiring vigor and sometimes of eloquent expression.

Times

The composer shows that variety, expeditiousness and quickly shifting color in his orchestral treatment that his school cultivates. But he takes not infrequent opportunity to allow for development and enlargement in the lyric vein. . . . There is a dramatic instinct in his treatment of the most significant scenes that make them uncommonly effective.

Sun

Mme. Villani furnished the most artistic singing of the evening.

Evening Post

Baklanoff won a number of admirers for his smooth voice.

## Percy Grainger's Piano Recital

Tribune

An utterly unpoetical reading of Chopin's "Barcarolle."

Tribune

A worse than inconsequential thing called "The Garden of Soul Sympathy," by Cyril Scott.

## "Iris" (Boston Opera)

Herald

Mme. Miura has little artificial ways that charm.

## "Little Symphony" (Llora Hoffman, Assisting)

Evening World

Her selections showed her appreciation of the worth of American composers, which slowly is penetrating the understanding of singers upon whom the light should have dawned long ago.

## Gertrude Auld's Song Recital

Sun

She sang her folksongs well, but nevertheless ineffectively.

Times.

There was nothing in his art as he revealed it yesterday new to those who have heard him in later years.

Sun.

If at times he lacks perfection of clarity in melodic line we must not forget that he is not always in a state of physical buoyancy.

Times

The performance last evening was more notable for energy and vociferation and a certain crude dramatic vigor than for any realization of the finer effects of the score. For this Mr. Moranzoni was largely responsible.

American

Giordano's themes are peculiarly lacking in emotional power and significance.

American

The loose-jointed method of his composition, with the most clashing contrasts thrown together in discordant profusion robs the score of that organic unity which alone gives genuine artistic satisfaction.

Herald

Luisa Villani, in particular, sang out of tune much of the time.

Globe

Baklanoff's voice lacks smoothness.

## Ethel Leginska's Piano Recital

American

She played with nobility and sympathy, Bach's concerto.

American

The Beethoven "Pathétique" was interpreted with poignant feeling.

## Philharmonic Concert (Elman, Soloist)

Herald

His tone was always ingratiating.

American

Mr. Elman was in his most brilliant form and gave a reading (Tchaikovsky concerto) that did full justice to the composer and to his own reputation as a musician of remarkable ability.

Herald

It is gratifying to note that as Mr. Elman's art matures he is mastering the difference between sentimentality and sentiment.

Evening Post

Mischa Elman followed with the violin concerto—in which his rich sensuous tone was much in evidence. As Elman grows older he is gradually adding more intellectual elements to his interpretation.

Sun

. . . This latter defect was especially obvious in her playing of the Bach music, and caused it to lack something in the spirit and mood belonging to this composer.

Times

In her attempt to make this sonata sound "different," she became less the pianist and more the virtuoso, indulging in sharp variety of dynamics and devices of expression, and a forcing process.

Times

He did strange things with the cantabile passages in producing exaggerated and lachrymose effects.

Tribune

Mischa Elman played the concerto and disappointed everybody in the audience, who expected such breadth and nobility of reading as the composition demands. . . . The reading necessary to that end it did not receive last night. Mr. Elman over-sentimentalized its song and for the rest reduced it to a bagful of technical tricks.

Tribune  
(See above.)

Sun

Again in the cantilena passages Mr. Elman became so filled with emotion that his playing acquired a very lachrymose character. But in the allegri he balanced this by vigorous physical movements which suggested the feasibility of Nijinskyizing the concerto into a ballet Russe.

CALIFORNIA OPERA SCHOOL  
LIKELY TO BE ORGANIZED

What its proponents believe will be the most epochal event in the history of music of the West was a meeting of the newspaper men of California—editors, music critics and proprietors—who assembled at the Bohemian Club November 4 to listen to Bernard J. Miller unfold his plan for the establishment in San Francisco of a school of grand opera which shall be of international importance, the founding of which will require a subvention, or an endowment, rather, of \$1,000,000.

Chimerical as it appears on paper, the plan seems more than likely of success. Miller has won the endorsement of all of the prominent newspapers in California, including support for his project in Los Angeles, which sent several delegates to the Tuesday meeting and which, with San Diego, promises to send more to next Thursday afternoon's meeting at the Palace Hotel, when Mrs. Phoebe Hearst, who has espoused the cause and donated \$10,000, calls together leading professional financial and commercial lights to whom she proposes to appeal for support in behalf of the enterprise. Many of the invited guests have already, informally, pledged money and influence to Mr. Miller, who for nearly a year has been quietly canvassing the State, his expenses in the cause having been defrayed through monthly checks from Mrs. Hearst, Harry Leon Wilson, Jack London, R. M. Tobin, and others.

Miller announced that no commissions for collections would be deducted from any donation to the endowment fund, but said that all the costs of exploitation, the office expenses and traveling costs were already provided for by San Francisco men and women who endorse his effort to place grand opera "on a home made basis whereon it will stand independent of European supply and whereon, also, future composers may find encouragement to write grand opera in the vernacular, in accordance with American ideals and true to the awakening artistic spirit of America."

M. H. de Young, proprietor of the Chronicle, and Justin McGrath, managing editor of the Examiner, were present at the Tuesday meeting and promised their support.

D. H. W.

## I SEE THAT—

The Metropolitan Opera opened last Monday with "Pearl Fishers."

Recnizek's "In Memoriam" was given initial Berlin performance.

Edgar Stillman Kelley is only American holding fellowship composition from an American institution of learning. New York Philharmonic played an all-Tchaikowsky program.

John Philip Sousa is sixty-two years young. New York will hear more Bach cantatas. Boston Opera closed a successful New York engagement. Evening dress is barred at the Paris Opera. Evening Mail series of symphony concerts has auspicious start here.

"Aida" opened Chicago Opera season last Monday. New York Symphony Orchestra revives Raff's "Lenore." Friedrich Gernsheim, composer, is dead.

Milan hears new mass by Ravanellio. Katharine Goodson visited Mme. Melba in Australia. Richard Buhlig says there is no place like New York. Samaroff and other artists aid Philadelphia Orchestra's endowment fund.

Lucrezia Bori has returned to her native Spain. San Francisco's first "pop" attracts "S. R. O." audience. Neighborhood Symphony Orchestra opens New York season.

Hector Dufranne has arrived from abroad. Edgar Stillman Kelley did the incidental music for "Ben Hur."

Florence Macbeth is a descendant of the other famous personage of the same name.

Aborn Opera Company opens its New York season November 20.

Edmond Clement sang at the Paris Opera Comique. Henry T. Finck says MacDowell is "all the rage" this year.

Sir Herbert Tree compares Lydia Lindgren to Lily Langtry.

"Halka" marked the opening of the Warsaw Opera. Reginald de Koven is to teach.

San Francisco plans establishment of grand opera school. Castel invents "ocular clavescin" for deaf musicians. Only seven per cent. of Music League of America artists from New York.

Civic Music League of Minneapolis proves successful.

Bonci is to be at La Scala again this season.

Maggie Teyte triumphs here as Mimi.

Silingardi Opera closes in New Orleans.

Berlin Philharmonic and Blüthner orchestras resume.

New Orleans Philharmonic opens with Amato as soloist.

Mary Garden reappears at Paris Opera Comique in "Tosca."

November 27, twenty-fifth anniversary first American performance "Cavalleria Rusticana."

Managers Wolff and Sachs of Berlin merge.

Dr. Lee de Forest furnishes wireless music.

Henri Busser, Vincent d'Indy and Saint-Saëns are busy, despite the war.

MUSICAL COURIER maintains that Paderewski pounds his fortissimos.

"Don Giovanni" was given at the Charlottenburg (Berlin) Opera.

Conservatoire des Allies has been founded in Paris.

Fernando Capri, of the Metropolitan, arrives from abroad.

Philadelphia Orchestra has raised \$100,000 special fund. Chaliapin, Russian basso, was attacked recently.

Godowsky played twenty-four Chopin preludes in San Francisco.

Claudia Muzio will take Bori's place at the Metropolitan. Minneapolis Civic Music League honors Fannie Bloomfield Zeisler.

Portland (Ore.) Symphony Orchestra opens its season.

French celebrate sixty-seventh anniversary of Chopin's death.

Pittsburgh adores Philadelphia Orchestra and Conductor Stokowski.

There are twelve women in Queen's Hall Orchestra.

Stransky, Damrosch, Hertz and Stock include same Grainger composition in the season's repertoire.

Victor Herbert is to conduct Chicago Opera performance of "Madeleine."

H. R. F.

Twenty-seven regular members of the Queen's Hall Orchestra (London) are engaged in military service. At present there are twelve women in the organization under Sir Henry Wood's baton.

"Madeleine," by Victor Herbert, will be sung by the Chicago Opera on Saturday, November 18, the composer conducting.

## Metropolitan Opera Opens

(Continued from page 5)

clares his love. Wrapped in endless embraces, the pair forget their danger as the skies darken and a storm breaks. Nourabad searches for Leila and discovers her with Nadir. He gives the alarm. The populace seize the lovers and demand their death. Zurga is about to pardon his friend when he sees Leila's face. Jealousy flames in his heart and he pronounces the doom of the two. The third act shows the preparations which have been made for the end of the culprits. In the midst of the solemn tribal dances, flames redden the distant landscape. The camp has been set on fire by Zurga, who has recognized in Leila (by the necklace she wears, and which he gave her in gratitude) his protector from pursuing enemies on an occasion years before. He determines to free both Leila and Nadir, and while the tribesmen rush to save their homes, Zurga sets the prisoners free and directs them to the boat which awaits them on the shore. As they flee the curtain descends.

There are several ballet numbers in the work, danced to music Bizet wrote originally for "Noë," an opera by his father-in-law, Halévy, which the younger composer agreed to finish. "The Pearl Fishers" had its initial performance at the Théâtre Lyrique, Paris, September 22, 1863. An interesting fact in connection with the present local première at the Metropolitan Opera is that Enrico Caruso and Giuseppe de Lucca, when they were at the beginning of their careers, eighteen years ago, sang together in "Les Pêcheurs de Perles" at the Carlo Felice, in Genoa, Italy. Messrs. Caruso and De Luca were in the Metropolitan cast of last Monday, which was as follows:

Leila	..... Frieda Hempel
Nadir	..... Enrico Caruso
Zurga	..... Giuseppe de Lucca
Nourabad	..... Léon Rothier

Conductor, Giorgio Polacco.

It will be seen that the libretto of "Les Pêcheurs de Perles" is simple, not strong in contrasts, or varied in incident, and, in fact, it was not chosen by Bizet, but rather was thrust upon him by the famous manager, Carvalho. However, the ambitious young Bizet seized enthusiastically upon his first real chance for fame and wrote a score in short order. When the work was produced it met with some censure on the part of all the critics except Berlioz, who then was a professional reviewer. Of course he was quick to recognize the unusual fluency of Bizet's melodic writing, the wealth of his coloring, and the remarkable skill and charm of his orchestration. Berlioz wrote enthusiastically about the new work. The public regarded it with suspicion and surprise. In some quarters the cry was raised that Bizet was a Verdi imitator; in others he was accused of having fallen under Wagnerian influences. There was enough applause at the première to call Bizet before the curtain. His opera was performed in Paris eighteen times that season, which, according to the usages of the period, denoted neither a marked success nor a distinct failure.

The local hearing of last Monday evening did not reveal any new beauties which the Paris of 1863 failed to discover in "Les Pêcheurs de Perles." It may be said without reservation that the work is interesting historically and as the early flight of a genius who later soared high toward Parnassus, but that no great loss to art would ensue if this piscatorial opus were to disappear from earth forevermore at this very writing.

Bizet gives one the impression of stepping very carefully in "Les Pêcheurs," of restraining all impulse to write in accents of passion, and of avoiding gingerly any desire to travel in harmonic fields not harvested habitually by Gounod and Verdi. The resemblances to "Faust" and to the earlier Verdi are very marked, especially in the ensembles. The semi-sacred character of the Bizet libretto appears to have been the chief factor in determining the musical style of his setting. The religious choruses, the chants of Leila, the tribal ceremonies, and the utterances of Nourabad, all carry more conviction than the love music of Nadir, and the jealous outbursts of Zurga. The Oriental coloring is not very rich in this score, not nearly as rich as that which other French composers have used in their treatment of Eastern subjects, notably Saint-Saëns in "Samson and Delilah," Massenet in "Thais," and Gounod in "Queen of Sheba." The scheme of orchestration in "Les Pêcheurs" is very delicate and preponderantly sombre, so that a score results which on the whole, sounds rather passionless according to modern standards. Beauty there is of a distinct kind, beauty of melody here and there, and beauty of line in musical construction. The duet for tenor and baritone in the first act (made famous chiefly by the voice reproducing machines), Nadir's song of longing and Leila's opening strophes in the second act, and Zurga's bitter reflections and his final scene with Leila in the third act, are the best numbers in the opera. Aside from attractiveness of theme, they also display fluent writing for the voice, and flexible and sympathetic handling of the orchestra. The choral sections also reveal skill in part manipulation and climaxing.

The lack of action in the libretto probably hampered Bizet considerably in the second and third acts, for they



Photo by White Studio (© 1916)

### THE METROPOLITAN OPENING.

Left to right: Giuseppe de Lucca (Zurga), Frieda Hempel (Leila), Enrico Caruso (Nadir), and Léon Rothier (Nourabad), in Bizet's "Les Pêcheurs de Perles."

show a marked falling off in contrasts, invention, effectiveness. All told, the opera is a constant diminuendo, dramatically, instead of a crescendo.

However, the revival at the Metropolitan was worth while, firstly because it lifted the repertoire there out of its customary routine, and secondly, because it afforded the scenic and lighting departments, the chorus, the orchestra, and the principals, to give of their best. The staging showed a succession of tasteful and perfectly built pictures. The burning camp in the last act was a particularly well managed effect.

Giorgio Polacco's skilled hand gave refinement and finish to the whole performance. Seldom has the Metropolitan orchestra played with such polish and exquisite balance of colors and dynamics.

Enrico Caruso sang delightfully, the smoothness of his phrasing, the eloquence of his delivery, and the perfection of his tone modulation being notable examples of art. The same praise must be bestowed on baritone De Luca, and in fact he deserves even more commendation, for his role is almost tenor in range, and he handled the tessitura so well that frequently it was difficult to distinguish his voice from Caruso's. Frieda Hempel is not ideally suited in the music of Leila, even though she is a sufficiently versatile artist to be able to make any lyric soprano or coloratura role interesting. Her tones are as fresh and pure as ever and her lovely legato and melting, head voice remain phenomenal manifestations. Léon Rothier had several chances for the revelation of his noble and sonorous organ, and he scored impressively. His acting was convincing and his majestic stature helped to make Nourabad a graphic and authoritative figure.

"Les Pêcheurs de Perles" will have respectful consideration from Metropolitan audiences, but it will not be a resounding success. Perhaps it was not meant to be. It has been given out that General Manager Gatti-Cassazza admires chiefly the first act of the work.

Evening dress now is barred at the Paris Opera and at the Opéra Comique. Most American women are agreed, in consequence, that there no longer is any fun in going to the opera in Paris.

Lucrezia Bori left for Spain last Saturday via Bordeaux on the French liner Espagne.

### Ornstein-Gresser Recital

Recital Hall at the Academy of Music, Brooklyn, November 12, contained an audience which found much of interest in the playing of Leo Ornstein, "the ultra-modern composer-pianist" (quoting program) and in the sympathetic personality and musical performance on the violin of Emily Gresser. This sweetly sane young woman draws a good tone, and plays with expression, grace and style, so that she had to play two encores, "Liebesfreud" especially making a hit. Mr. Ornstein's most poetic playing was in Chopin's G flat waltz (with Ornsteinesque alterations of the harmony in the slow section). Tremendous climax came in the Liszt "Mephisto" waltz, following which he played Liadow's "Music Box." Of his own works, the scherzino has definite tonality, "A la Chinois" and "Anger" producing alternately laughter and ridicule. Scott's "Negro Dance" was clearly played, and the first movement of Schytte's sonata held attention. As for his "Funeral March," it was a definite mood picture, and as such must be respected; but the dissonances would surely awaken any dead man. Mme. Herzberg played excellent accompaniments, and some one insisted on leaving the door to the platform ajar, which showed various personages wandering about; this should be forbidden, for the sake of dignity in art.

### Les Freres Dethier

On Sunday evening, November 12, an interesting sonata recital was given at the Comedy Theatre, New York, by the brothers Gaston M. Dethier, pianist, and Edouard Dethier, violinist. The program opened with the C sharp minor sonata of Dohnanyi, which was marked "first time." The work is in three movements, allegro appassionata, allegro ma con tenerezza and vivace assai, the latter containing a very effective passage for muted strings. Unusual warmth and beauty of tone marked the playing of this composition, and judging by the applause which followed, the work and its presentation found instant favor with the audience. The excellent ensemble maintained by these players is enhanced by a firmness and surety of attack which are worthy of the highest praise. The Brahms sonata in G major and that of Pierné in D minor were the other program numbers.



## THE BYSTANDER

### Crumbs—Near-English and Modesty—An Agonized Cry for Help

Talking with Richard Fletcher, who creates literature about the doings and artists of the Boston-National Grand Opera Company, I remarked that opera at its best was a mongrel and a hybrid, but that, if any single thing could make one accept it as a real form of art it would be little Mme. Miura's performance of Butterfly. Whereupon Brother Fletcher told me a lovely story touching on and appertaining to opera as an art form.

Two English women, one who loved opera and another who did not, were discussing this very question. The opera lover said, "But you like music, don't you?"

"Yes," answered her friend.

"And you like poetry?"

"Yes," admitted the other.

"Then why don't you like opera?" demanded the first one.

"Well," said the other, "it is this way. I like food."

"Yes."

"And I like sleep."

"Yes."

"But I don't care for crumbs in my bed. Do you?"

\*\*\*

The other day I was looking through a copy of a musical journal which modestly admits that "lately its popularity has increased so rapidly that it has been classified the largest circulation of any musical periodical in the world." Modesty appears throughout as the strongest characteristic of this "musical periodical." Here is a further passage from its shrinking depreciation of itself:

This so called musical review, or to better say, musical educator, is the only one among the numerous of its kind, which has won

the highest honors and reputation throughout the world by professional musicians and amateurs.

It stands between us and the noble sentiment of our broadminded readers.

It is a musical educator as the whole of its contents is based not only on the musical subject theoretically and practically, but also on the literature.

Contribution in our pages is open to all professional musicians as well as to musical amateurs.

Some of this sounds like English; in fact, some of it is English, very refined English—as is the following sentence taken from another part of the same issue:

"An elegant reception took place at the home of Prof. —, in the event of this well known teacher's birthday. Mme. — offered the guests some very exquisite refreshments."

\*\*\*

I am getting rather tired of running this colyum all by myself. Yes, gentle reader, I do not doubt that you are also getting tired of having me run it—so please help me out. Colyum running seems to be a cinch for men like F. P. A. of the Conning Tower and B. L. T. of Line O' Type. All they have to do is to open their mail regularly every day and the colyum is there, though far be it from me to deny them credit for the bright things of their own which are frequently interjected. The burden of the columns, however, rest upon the shoulders of the "contribs"—short for contributors. Now those are just what I am after—contribs. If you know any good anecdotes, bearing even remotely on music, or if you have any original ideas which you would like to set forth in the brilliant and epigrammatic style characteristic of this column (ahem!), please send them in, directed to "The Bystander," care of the MUSICAL COURIER. With a little earnest care and attention I hope to be able to accomplish the same feat as my Olympian contemporaries, that of making the contribs do the work, while I take the credit.

BYRON HAGEL.

## HIT OR MISS

### What Is the Matter, Mme. Guilbert?

Yvette Guilbert, the veteran diseuse, came out last week with an interview criticising American managers. What is the matter, Mme. Guilbert—are American managers not treating you well? (Afterthought: Or is it American audiences?)

### High Life

When an individual connected in an official capacity with an opera house gets his clothes in return for opera tickets presented to his tailor, and when the same individual obtains other necessities of life by presenting complimentary tickets to the various tradesmen who supply him, it certainly seems a case of inexpensive high life—for him.

### Annual Passes

Annual passes are those passes given annually to various members of the claue employed by certain opera houses. It seems managers who protect the claue and pay for the success of an artist might find some other way more befitting the artist's dignity than that of compelling him to bow acknowledgments to the vociferous applause of the head claquer. Honi soit qui mal y pense.

### And the Audience Applauded

On November 1, in a concert review, the critic of the Sun, referring to Lora Hoffman, inserted the following little joker in his review: "She made occasional deviations from the pitch, but the audience gave her much applause."

Apparently the young lady's audience enjoyed off-the-pitch singing. On that basis there are a number of artists who should call forth veritable ovations at every appearance.

### Easy Money

About the easiest and most advantageous business that one can think of is that of giving orchestra concerts, which win renown (?) for you as a conductor, and to meeting expenses by the simple expedient of making your soloists pay to appear at your concert, and also roundly charging the composer whose new works you bring out. The strange part is that there are singers and composers right here in the metropolis who still fall for that sort of thing.

### A Letter

The following letter, which is self explanatory, was received by the editor of this column:

DEAR SIR—I was glad to note your genial dig at the management that gives away the first four rows to superintendents of golf clubs and Ford owners with lavish indiscretion.

Not wishing to miss "the artistic sensation that staggered Europe," I bought myself a pair from one of those only-a-few-left gentlemen in the gutter who were striving to help said management out. Judge of my delight when I found myself and my partner planted directly behind a young man who serves butter, etc., in a store near this Aeolian Hall, with his sweetheart, surrounded by a heavy

Russian atmosphere of Somebody's Indestructible Chewing Gum.

### Could It Be Poker?

Many musicians earning big salaries are often broke—or at least sadly bent. Perhaps it is not a question of *cherchez la femme*, but rather one of *cherchez la four-of-a-kind*—and of failing to find it.

## CONCERT ANNOUNCEMENTS

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## PHILHARMONIC PLAYS

## TSCHAIKOWSKY

## Fifth Symphony Exerts Its Usual Attraction

There are many Tschaiowsky enthusiasts who place the E minor symphony above the "Pathétique," and in many respects the estimate is an intelligent one. Not as rhapsodical as the more famous work, nevertheless the fifth symphony possesses much charm and deep emotional appeal.

At Carnegie Hall last Thursday evening and Friday afternoon, the Philharmonic Society under Josef Stransky gave a Tschaiowsky program, and brought out all the fascinating and moving features of the fifth symphony. The composition had a superb performance, notably in its second and fourth movements. The imperishably lovely andante was a soulful offering of orchestral song, and won an applause tribute of impressive warmth.

As the first number of the concert, Conductor Stransky chose "The Voyevode," that terse, brilliant and graphic tone poem. The reading made clear all the grim tragedy of the "program." It was virtuoso playing of the highest order.

Between the orchestral numbers, Mischa Elman gave a reading of the Tschaiowsky violin concerto which surprised and shocked the admirers of the player. The only explanation for such a distorted and unmusical performance probably lies in the fact that Elman was not feeling well. That is the reason the present reviewer prefers to accept.

## Gerald Maas, Cellist

Gerald Maas, who is gradually gaining the same fame here in America which he has achieved abroad in past years, studied at the Paris Conservatoire and in Leipzig



GERALD MAAS.

with Professor Klengel. When nineteen years old he was appointed first solo cellist of the Kaim Orchestra in Munich. During this time he gave concerts in Berlin with the Philharmonic Orchestra in London and many other leading cities. He was cellist of the Munich Quartet and played with Saint-Saëns, whose second cello sonata he performed with the master at the French Festival in Munich. He then was called to Berlin, where he became first cellist at the Opera. After this Gerald Maas was appointed first cello teacher at the Frankfort Conservatorium as the successor of Alwin Schroeder and Hugo Becker and became cellist of the Rebner Quartet. He is engaged to play at a number of prominent concerts in New York City, announcements of which will duly appear in these columns. Mr. Maas is endorsed by eminent musicians, as the following will testify:

"Gerald Maas is a first class cellist and a musician of high culture and ability. He is not only a splendid soloist but also an excellent chamber music player and a man exceedingly well equipped for an important position as a pedagog having had a great deal of experience in this capacity. The high regard in which Mr. Maas was held in Europe is best shown by the fact that, although a very young man, he was appointed head of the cello department at the Frankfort Conservatory, where his predecessors had been such men as Hugo Becker and Alwin Schroeder. Owing to the war Mr. Maas relinquished his Frankfort position and came to America. I truly hope

and believe that his success in this country will be as great and as universal as he deserves.

(Signed)

OSSIP GABRILOWITSCH.

"October 16, 1916."

"I take great pleasure in recommending Gerald Maas, the cellist, as a splendid soloist, efficient teacher and excellent musician. Any institution securing the service of this distinguished artist is to be congratulated upon its acquisition.

(Signed)

FRITZ KREISLER.

## Immediate Results of Aeolian Hall Recital

No better proof could have been given Roger de Bruyn, tenor, and Merced de Piña, mezzo, of the success of their New York recital than the engagement of these two artists, immediately after the concert, to appear as the chief attraction of the exclusive Elite Musicales on November 19, at the Harris Theatre, under the direction of Max Sanders. By special request, the singers will give the Hungarian duet group from their well known Romances En Costumes. They have also been engaged to present, at one of the later Elite Musicales—probably before their Chicago recital—their complete attraction, consisting besides the Hungarian, of solo groups in English, French, Italian and Spanish, in the languages and costumes of the countries. These artists are at this moment endeavoring to obtain from police headquarters permission to produce their Romances En Costumes in complete form as to costume and action, as the Elite Musicales come on Sunday evenings. They are anxious to have the general public gain a true impression of the inherent value of Romances En Costumes.

## Hubbard at Opera Club

Before the National Opera Club of America, Havrah Hubbard, assisted by Claude Gotthelf, carried his hearers along with him in his interesting interpretation of the "Jolly Falstaff." His speaking voice is one of the most pleasing of its kind, and his contribution to the program was very much appreciated. The members of the Boston Opera Company who were guests of honor were: Maria Gay, Luisa Villani, Tomaki Miura, Mabel Riegelman, Giovanni Zenatello, George Baklanoff, Jose Mardones and Riccardo Martin. The artists on the program were Mary Zentay and Andrea Sarto.

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Minuetto  
Presto con fuoco  
Brahms ..... { Intermezzo, Op. 117, No. 2  
Ballad, G Minor, Op. 118  
Rhapsodie, B Minor, Op. 79  
Charles T. Griffes... Tone Picture, Op. 5  
The Lake at Evening  
Dvorák ..... Poetical Images  
Twilight Way  
In the Old Castle  
A Dance  
Chopin ..... Sonata, B Flat Minor  
Grave, Doppio movimento, agitato  
Scherzo  
Funeral March  
Presto

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**STEINWAY PIANOFORTE**



### Gunster Program Making

Frederick Gunster is shown in the picture below, taken at his home preparing programs. Mr. Gunster's repertoire is extensive, comprising all essential branches of song lit-



FREDERICK GUNSTER,  
Tenor.

erature of the classic and modern composers. Although still a young man, he has had broad experience in oratorio singing, and bids fair to become one of the greatest oratorio tenors this country has ever had.

### Boston Symphony Program, November 4

The Saturday afternoon concert of the players from Boston presented Chausson's B flat symphony, Wagner's "Faust" overture, Beethoven's op. 133, an overture and "grand fugue," and Brahms' variations on a theme by Haydn.

The Chausson work, with its Wagnerian echoes, gave an agreeable tone to the opening number. It was played in colorful and sympathetic fashion. Poetry and passion, in appropriate proportions, marked the performance of the Wagner number. The "singing" of the strings had especial charm.

Not much can be said in favor of the resurrection of the very unfamiliar Beethoven composition. It sounds like a sketch made during a study period for some other bigger and better work.

The Brahms variations, though a bit cumbersome here and there, have much inherent beauty and were rendered with impressive excellence. The audience, a large one, applauded Dr. Muck and his men with much warmth.

### Western Cities Acclaim May Peterson

May Peterson, soprano, as soloist at the first of the Kansas City Orchestra concerts, was acclaimed thus in the Kansas City Times on November 1: "Miss Peterson's voice has surprising volume as well as lightness and agility, her group of songs revealing an even range and a limpid, well rounded tone as warm as it is pure. She has style, too, in singing, a most agreeable stage presence, etc."

Her reception in Des Moines on October 27, when she sang at the concert in honor of Dr. L. M. Bartlett, was even as enthusiastic. Said the Des Moines Capital: "We hope Miss Peterson returns soon to give us a concert of her own, for to hear her once creates a desire for more."

### Alma Gluck's Recital

At Carnegie Hall, Saturday afternoon, November 11, Alma Gluck gave a song recital, at which she opened her program with Haydn, Bach, Spohr ("Rose Softly Blooming") and Beethoven, followed with Schubert, Loewe, Brahms, Reger and Strauss ("Winterliche"), gave a third group by Moussorgsky, Rachmaninoff, Debussy ("Green" and "Fantoches") Paladilhe and Hùe, and wound up with Horsman, Hoff (a particularly well made and effective song called "The Young Witch"), Buzzi-Peccia (Mme. Gluck's teacher), Harris and Carpenter. Mme. Gluck displayed her usual good and bad points, the good being a pure and smooth voice when used in the lighter kind of music, and a flexible delivery in the more placid sort of lyricism; the bad points are a lack of convincing emotionalism, incomplete musicianship and failure to grasp

intellectually the contents of some of her texts. The accompanist of the afternoon was Anton Hoff, who discharged his duties with fine tact, keen sensibility and rare interpretative art.

### PITTSBURGH

#### Philadelphia Orchestra With Sembach, Soloist, Initiates Pleasing Musical Series—Foerster Trio Given

Pittsburgh, Pa., November 5, 1916.

With everything in its favor and under conditions which promise a successful season, the Pittsburgh Orchestra Association opened its series of ten concerts which will be given in Carnegie Music Hall and the Nixon Theatre during the season, Monday evening, October 30, with the Philadelphia Orchestra of ninety-four men, Leopold Stokowski, conductor. This organization will give the entire ten concerts. The assisting soloist was Johannes Sembach, tenor.

With the exception of a few seats, scattered, mostly in the first balcony, the hall was comfortably filled with an

please so well as his other numbers, which were "O Paradiso," from "L'Africaine," and "Gralserzaehlung," from "Lohengrin." It was in the Wagner aria that his voice showed to best advantage and gave him full scope. After this aria he was recalled four or five times. His voice is smooth, powerful, rich and has a sympathetic quality seldom heard in large tenor voices. He uses his voice with skill and sings with intelligence and inspiration.

The same program was repeated Tuesday afternoon at the Nixon Theatre to a large and enthusiastic audience with just as inspired reading of the numbers as on the opening evening.

#### Foerster "Trio Serenade"

At the opening musicale of the Outlook Alliance, held recently, a trio composed of Florence Stewart Blackmore, pianist; Stewart Blackmore, cellist, and Adolph Higgins, violinist, rendered Adolph Foerster's "Trio Serenade." Mr. Foerster, who was present on this occasion, spoke on American music.

H. E. W.

#### Lortat as a Soldier

The picture herewith shows Robert Lortat, the French pianist, who is now touring the country, as a soldier in the French army. The picture was taken in Paris during a



ROBERT LORTAT,  
French pianist, in his service uniform.

BOSTON, MASS., September 13.

"Arthur Hackett's voice is of large and pure tenor quality, unclouded, unshakable, unforced. Intelligence and skill control it; richness and ardor grace it."—*Boston Transcript*.

1536

miles apart; but the sentiment is the same!

ST. JOSEPH, MO., November 7.

"Arthur Hackett, tenor, was wonderful and received a great ovation. Again and again he was recalled."—*St. Joseph Gazette*.

W. R. MACDONALD, Exclusive Manager  
Steinert Hall Building - - Boston

appreciative and enthusiastic audience which included many who for years have been patrons or guarantors for orchestral music in Pittsburgh, also many music students, all of which goes to show that there is still a desire and a longing for another orchestra in Pittsburgh which will be a monument to civic pride.

Mr. Stokowski received an ovation when he came upon the stage and was heartily applauded after each number. Mr. Stokowski is an artist with the baton. Then, too, perhaps a little secret in his wonderful success is that the men under him respect and like him, and they all appear to strive to play every note to please him.

The program opened with Mozart's overture, "Don Giovanni," which was played with variety of tone and was a pleasing number. The symphony was Beethoven's No. 2 in D, op. 36. This composition was read by Mr. Stokowski in a most intelligent style.

The second part of the program opened with two nocturnes by Claude Debussy, "Nuages" and "Fetes," the interpretations of both being such as to hold the audience almost spellbound. "Fetes" was the favorite with the audience.

The program closed with Tchaikowsky's "Marche Slave," which we have heard many times recently, but even this did not mar the pleasure of hearing it again under the baton of Mr. Stokowski. His reading of this number was so impressively interpreted that the audience lingered to bring him out again to show its appreciation.

#### Sembach Pleases

Mr. Sembach, appearing for the first pair of concerts as soloist, gave for his first number "Ihr Bildniss ist," from "Die Zauberfloete." This aria, while sung in good style and interpretation, did not from the vocal standpoint

leave of absence from the front, where M. Lortat was wounded on two occasions, the last injury being so severe as to warrant permission to leave the country for one year.

#### Jacques L. Gottlieb Conducts Splendid Program at Neighborhood Symphony Society First Sunday Night Concert

The Neighborhood Symphony Society opened the present season Sunday night, November 5, with a concert in the auditorium of the East Side House Settlement, Seventy-sixth street and East River, New York City, the orchestra, under the direction of Jacques L. Gottlieb, gave an excellent rendition of a very enjoyable program. Enid Watkins, soprano, assisted. She sang with much taste and understanding. Her group of songs, composed by Dwight Fiske, with the composer at the piano, captivated her audience.

The East Side House Settlement announces a series of concerts by the Neighborhood Symphony Society, and assisting artists, the first Sunday night of each month from November to June inclusive.

Jacques L. Gottlieb, the founder and musical director of the Neighborhood Symphony Society, and conductor of the orchestra, plans this year to extend the scope of activity of the society. In order to increase the funds, associate membership tickets are being distributed at one dollar each annually. Patrons and patronesses who are interested in furthering the work of the society subscribe five dollars annually.

The aim is to help "Popularize, socialize and democratize good music."

"The Cincinnati Symphony Orchestra is an orchestra in every sense of the word. They play brilliantly, they have a conductor who is a man of force, and they will be warmly welcomed the next time they return."—*Chicago Post*.

**Cincinnati Symphony Orchestra**  
DR. ERNST KUNWALD  
CONDUCTOR  
FOUNDED 1893

KLINE L. ROBERTS, MANAGER

"The string players all have the temperamental bow. They have a verve which gives a brave sweep to the climax. The woodwind contingent is without exception excellent, the brasses are brilliant."—*Chicago Examiner*.

CINCINNATI, OHIO

## PHILADELPHIA PROVIDED WITH SYMPHONIC FEAST

Boston and New York Organizations Figure Conspicuously in Musical Offerings—Artists to Help Endowment Fund—Local Concerts

Philadelphia, Pa., November 1, 1916.

On Monday evening, October 30, before an audience that packed the Academy from floor to roof, the Boston Symphony Orchestra under Dr. Carl Muck gave the first of its present series of concerts. The attitude of the audience was peculiar, inasmuch as the feeling seemed to be one of calculating and restrained enthusiasm.

Schumann's symphony No. 3, in E flat major, formed the opening number. The first movement was given with great spirit and dash, while the swaying rhythm and song-like theme of the second evinced fine temperamental feeling. In the third movement, the entrancing effect brought forth by smooth and soothing coloring, afforded much enjoyment, as did the so-called Cathedral scene, where the brass was heard with pleasing mellowness. The accentuations of the fourth movement was brilliantly executed, the close being consummated in a heroic spirit of motion and tone.

A "Faust" overture, by no means a characteristic work of Wagner, followed the symphony.

Fritz Kreisler was the soloist, playing the Schelling concerto. The concerto is a decidedly modern work, built upon distinct motives, of a strange newness, which are at times accompanied by effective harp passages and again

by orchestral mutterings foreign to our ears. The recitative for which the woodwind and brass formed a background was an exquisite and an appealing work of inspired though weird art. The jig that follows, while not a reflection, yet pranced in spirit with memories of the Highlands, after which a Spanish scene of rollicking nature entered, and finally led to a recurrence of the jig and the close.

The Academic Festival overture of Brahms was the concluding number on the program.

### Noted Soloists Will Help Endowment Fund

A series of five recitals is to be given in the Academy of Music in aid of the Philadelphia Orchestra's \$500,000 endowment fund. In view of the cause, which prompts their presentation, as well as the eminent soloists whose services have been secured for the occasion, these recitals should receive the unqualified support of all those Philadelphians who have any pride or interest whatsoever in making the orchestra a permanent organization, and thereby fostering the cultural as well as educational values of music in this city.

The list of eminent soloists and dates of their appearance is herewith appended: Olga Samaroff November 16; Alma Gluck, December 1; Efrem Zimbalist, January 11; Mischa Elman, February 15.

### Jacobson With Philharmonic

On the evening of November 13, under the direction of the Philadelphia Musical Bureau, the Philharmonic Society of New York (Josef Stransky, conductor) is announced for the following program at the Academy of

Music; Symphony No. 4 in G major, op. 88, Dvorák; Variations and fugue for orchestra on a theme by Mozart, op. 132, Reger; concerto in D major, op. 77, for violin and orchestra, Brahms, Sascha Jacobinoff, soloist; prelude, "Die Meistersinger," Wagner.

Sascha Jacobinoff, the soloist, is an undoubted favorite in this city. His tone is warm, execution all that can be desired, and his renditions always breathe the spirit of true art.

### Mary Jordan Soloist at Initial Temple Concert

With sixty musicians selected from the Philadelphia Orchestra, Clarence Reynolds offered a program of unusual interest and emphatic tonal pleasure for the initial Temple concert of the season.

The selecting of Dvorák's "New World" symphony proved a particularly commendable choice, and it would be indeed a task to pick any one movement wherein the spirit of the work as presented was most appealing.

The well known though ever welcome "Peer Gynt" suite from Grieg was given with true artistic comprehension of the moods therein contained. The closing orchestral number was the "Tannhäuser" overture, at the conclusion of which the audience expressed unbounded appreciation.

Mary Jordan was the soloist of the evening. Her voice is rich and full of pleasing melody. Her interpretation of the aria, "O Don Fatale," from "Don Carlos," was particularly effective, as were the two songs from Debussy's "Petite Suite," "En Bateau" and "Cortège." Miss Jordan graciously responded to prolonged applause after her first number with "My Heart at Thy Sweet Voice," from "Samson and Delilah" and to her second number "Long, Long Ago" was appended.

### New York Symphony Society Concerts

The Symphony Society of New York, directed by Walter Damrosch, will appear three times at the Academy of Music this season. The first concert will be on December 4, with Harold Bauer as the assisting artist. Following this a Wagner program is scheduled for January 8, when Julia Claussen will be the soloist. February 5 is selected for the closing concert, Josef Hofmann being engaged to appear on that date.

### Boston Symphony Dates

The Boston Symphony Orchestra is to give four more concerts at the Academy of Music, the dates of which are November 27, January 1, February 12 and March 12. Emmy Destinn, Carl Friedberg, Ossip Gabrilowitsch and Susan Millar are each to appear with the orchestra on one of the above mentioned dates.

### Series of Concerts at Baptist Temple

A series of concerts has been arranged for the season of 1916-1917, to be given in the auditorium of the Baptist Temple, Broad and Berks streets, of which Dr. Russell H. Conwell is pastor. The performances and dates are: November 23, recital of eminent soloists; December 21, oratorio, "Messiah"; January 18, popular orchestral concert; February 1, concert by well known vocalists, in which Thaddeus Rich, concertmaster of the Philadelphia Orchestra, will take part; February 28, chorus program; March 22, popular orchestral numbers; April 12, grand festival concert. G. M. W.

### Sam Charles at von Ende School

An interesting and unique program of standard works as well as novelties was performed by Sam Charles, the pianist, at The von Ende School of Music, New York City, November 3. Some Liszt and MacDowell pieces displayed scintillating technique, temperament galore, and an exceptionally pronounced sense of dynamics and tone color. There was a tremendous climax in the "Isolde's Liebestod." That he is without question one of the foremost interpreters of modern French music was demonstrated in his playing of nine pieces by Debussy. He received a most enthusiastic reception from one of the fine audiences which gather at The von Ende School.

November 17, 8:30 p. m., Alberto Jonás will give a piano recital at the school, and November 24 a students' recital will take place.

### The Yeatman-Griffiths at Home

Mr. and Mrs. Yeatman Griffith had their first "at home" of the winter last Sunday afternoon at their charming studio apartment, 318 West Eighty-second street. It was attended by a large number of their friends from the musical world. There was new music this first afternoon, and the time being devoted to a most delightful renewal of acquaintanceship from past years.

## Alfredo Martino

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# MARCELLA CRAFT

WORCESTER COUNTY,  
MUSICAL ASSOCIATION

October 13, 1916.

Mr. M. H. Hanson,

437 Fifth Avenue,

New York City, N. Y..

Dear Mr. Hanson:--

Please allow me to express to you my great appreciation of the superb work done by Miss Craft at the recent Worcester Festival. I know that it would have been difficult to find another soprano who could have achieved what she did with the difficult Forty-Seventh Psalm by Florent Schmitt. Her wonderful singing of the Salome Scene I also consider one of the chief features of our very successful Festival:

She quite won the hearts of her Worcester audiences.

Yours cordially,

President.

AJB/C

Management: M. H. Hanson, 437 Fifth Avenue, New York





## LESTER DONAHUE, Pianist

**Increases and Strengthens at His Second New York Recital the Unanimously Favorable Critical Verdict Won at the First.**

### NEW YORK EVENING GLOBE

Mr. Donahue is one of the most gifted and accomplished of the young pianists before our public. He has an extraordinary command of technic, and he has also inborn musical gifts the lack of which no amount of technic could make up for. He opened his program with d'Albert's arrangement of Bach's organ "Passacaglia"; undeniably Mr. Donahue played the number in question very successfully, producing organ effects on the piano in a masterly manner. It was in the Brahms ballades in D minor and in D major that Mr. Donahue's musicianship stood out. His performance of the second of the two was perhaps the most thoroughly admirable and enjoyable example of piano playing heard in our concert halls this season.

### NEW YORK TIMES

Lester Donahue, a young American pianist, American trained, who won favorable opinion of his playing when he first appeared here a year ago, gave a recital last evening in Aeolian Hall. As at his former recital, Mr. Donahue showed that he is not in the iron bonds of tradition in the making of his programs, and presented an unusual succession of pieces. For this he earned gratitude. Mr. Donahue again gained the sympathy of his listeners by his accomplished playing, the obvious devotion he put into it, his earnest and unaffected style. He communicated his own enthusiasm and conviction to his audience. D'Albert's arrangement of Bach's organ "Passacaglia" gave an opportunity for all Mr. Donahue's range of dynamics, which is great, and is exercised without wounding the quality of his tone. His finest achievement was Edward MacDowell's "Sonata Tragica," of which he gave an admirable performance, sonorous in its larger proportions, finished in detail. His playing is musical; it is informed with high purpose and an evident understanding of what lies below the surface. He is on the road to a position of his own.

### NEW YORK EVENING MAIL

Lester Donahue, an American pianist, who last season made a successful entrance into the concert field, played again at Aeolian Hall last evening and added a few extra sprigs of laurel to his reputation. At his present rate of improvement Mr. Donahue will soon be among the pianistic masters of the day.

### NEW YORK TRIBUNE

Lester Donahue, the young American pianist, whose debut last year revealed to New York a new and exceedingly interesting talent, gave another recital last night in Aeolian Hall. Mr. Donahue has deepened in his art since last season without in the least departing from his straightforward sincerity of manner or of outlook. In his playing last night there was no excess of sentimentality, but throughout an emotional glow and strong imaginative feeling. His playing of the Bach-d'Albert "Passacaglia" was finely conceived and brilliantly executed, and in the Brahms and Chopin numbers, especially in the former composer's D major ballade, his tone color was exceedingly fine.

### NEW YORK HERALD

At his recital last night at Aeolian Hall, Lester Donahue, a young Californian pianist, introduced here last year, again made a favorable impression upon those who know what good piano playing is. His unconventional program at once excited the interest of the audience. He was most successful in bringing out the quiet beauty of the lovely old "Passacaglia" of Bach. He played Brahms' ballades with conviction. He is much in earnest in his explorations of the intellectual domain of Brahms.

The loveliness of his tone and his clear sustained thought aroused the audience to enthusiasm. He was unusually brilliant in Schumann's "Toccata." He brought out the tenderness of Chopin's "Berceuse" with a delicacy of musical feeling that never bordered on the mawkish. His choice of the great MacDowell "Sonata Tragica" was fortunate. He played it superbly, an eloquent tribute from one American to another.

### NEW YORK EVENING POST

Lester Donahue, the California pianist, who had previously created a favorable impression, was heard last night in Aeolian Hall. His program was well chosen. There is nothing vague in Mr. Donahue's style; in other words, he plays with conviction. His playing of the MacDowell's sonata was possibly his best work. Here he caught much of the composer's spirit, and succeeded in translating it with a fine poetic fury. The two Carpenter pieces, "Little Nigger" and "Little Indian," were also well done, and are in themselves little gems. Liszt's superb translation for piano of Mendelssohn's "Wedding March" made a brilliant close for the enjoyable recital.

### NEW YORK SUN

At his debut Mr. Donahue achieved pronounced success. As a player he not only showed that he was in command of a finely schooled technic but that, in spite of his youthful age, he was already an artist possessed of keenly developed sensibilities which were backed by rare understanding and poetic imagination. Of Mr. Donahue's performance last night much might be said. Indeed it would be a pleasure to dwell at some length upon the different numbers he offered, so much individuality and interest did he impart to each. In most respects Mr. Donahue's playing last night emphasized the admirable qualities it had disclosed before. His gain seemed chiefly to lie in his general style. It has broadened, and with it his tone has greatly gained in sonority.

### NEW YORK AMERICAN

It was a pleasure to hear Mr. Donahue who delighted a large audience last night. It is just about a year since he came, unknown and unheralded, from California. His first recital at that time established him immediately as one of the most promising of the young musicians before the public. Those who pinned their faith to the embryonic star have no cause for regret. He revealed exceptional talent in a long and diverse program.

### BROOKLYN DAILY EAGLE

Young, enthusiastic and accomplished, Mr. Donahue showed himself capable of dealing with all of the composers he interpreted. His prominent success was in the mighty "Sonata Tragica" of MacDowell. Mr. Donahue is a sincere player and his work in the Bach-d'Albert "Passacaglia," in the Brahms ballades in D minor and D major, in the Schumann "Toccata" and the Chopin "Berceuse" and the "Tarantelle" was individual and filled with uplift in sentiment.

### NEW YORK STAATS-ZEITUNG (Translation)

The pianist, Lester Donahue, who already had proved himself at his debut last year as uncommonly gifted and serious, on Monday evening in Aeolian Hall gave testimony of a still more mature art. He is unconditionally to be placed in the first ranks of the young pianists and we expect not a little from him. The Bach-d'Albert "Passacaglia" was an impressive, mature and manly piece of piano art and in the pieces by Brahms and in the MacDowell "Sonata Tragica," he showed that to his exceptional technical facility he can lend a goodly portion of poetical insight. The public showed in the artist its pure delight.

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CHICKERING PIANO

**MARCELLA CRAFT'S  
NEW YORK RECITAL**

Her Artistic Triumph Over a Rather Strict Program

Marcella Craft looked as charming as a Watteau shepherdess, or a bit of Dresden china come to life, when she appeared before her delighted public in Aeolian Hall, New York, last Saturday afternoon, November 11, to interpret a difficult program of songs that were often inherently uninteresting. If Marcella Craft could win the hearts of her hearers with the abstruse vocal inspirations of Strauss and carry off a bushel of chrysanthemums for her exquisite interpretations of the mediocre musings of Pfitzner, what could she not have done with a more attractive program of greater variety? Hans Pfitzner is one of those local composers of which every country has a plentiful supply. He has no style of his own and is old fashioned, lugubriously playful, commonplace, and contrapuntally pedantic by turns. One of his songs which Marcella Craft sang so beautifully had more musical interest than the other five because it was so much like Brahms.

Richard Strauss, on the other hand, though of international renown, is by no means at his best in the greater part of his songs. Ten songs by Strauss relieved by six songs by Hans Pfitzner made up a program which was saved from tediousness only by the supreme art and attractive personality of Marcella Craft. It was truly astonishing to note how her fine vocalism and supreme interpretative gifts sufficed to win for her the unstinted applause of the audience for the extremely strict and not easily comprehensible program which she had chosen. It was indeed a triumph of personal artistry. She seemed like an Andromeda chained to a rock with no Perseus in sight, and her appeal to the spectators was irresistible.

Kurt Schindler was announced as the accompanist on the program, but a sudden indisposition made it necessary to send for Walter Golde, who certainly acquitted himself admirably and played the intricate accompaniments most artistically. The songs by Strauss were: "Die Heiligen drei Könige aus dem Morgenland," "Das Rosenband," "Einkkehr," "Freundliche Vision," "Kling," "Allerseelen," "Nacht," "Morgen," "Schlagende Herzen," "Zuignung." Hans Pfitzner's contributions were: "Ich hör ein Vöglein locken," "Venus mater," "Sonst," "Hast du von den Fischerkindern," "Frieden," "Verrat."

**SECOND BILTMORE MUSICALE**

Large and Fashionable Audience Hears Famous Artists in Noteworthy Program

The second of the sensationally popular Biltmore Friday Morning Musicales under the management of R. E. Johnston, took place at the Hotel Biltmore on November 10, and had Frances Alda, Pasquale Amato, Johannes Sembach, and Jascha Bron, as assisting artists. The program was a highly interesting one and pleased the audience thoroughly.

Mme. Alda, in two groups of songs, revealed exquisite art, unfailing purity of voice, and astonishing variety of interpretative resources. Two new La Forge compositions, "Unrequited Love" and "Song of the Open," were among Mme. Alda's best applauded selections. Johannes Sembach, in splendid vocal trim, won warm plaudits for his "Prize Song" ("Meistersinger") and a quartet of short pieces. Pasquale Amato, that grandly gifted baritone, conquered all hearts with an "Herodiade" aria and Italian lyrics all delivered in superb style. One of his encores was a German song, dictioned perfectly. Jascha Bron played violin solos with temperamental drive and insinuating tone. Frank La Forge rendered admirable accompaniments for Mme. Alda.

Third Sunday Evening Concert  
at Harris Theatre

On Sunday evening, November 12, the third concert of the series being given under the direction of Max Sanders, occurred at the Harris Theatre, New York City. Chamber music, a prominent feature of the program, was furnished by the New York Chamber Music Society, Carolyn Beebe, director. "L'Etang," Loeffler, and Brahms' C minor quartet were given by this organization with the customary finish and musicianly insight characteristic of all its work.

Lillian Bradley, soprano, was one of the soloists. Her sympathetic voice showed to excellent advantage in "Frühlingslied," by Weil; "Vergebliches Ständchen," Brahms, and "Ein Traum," Grieg, to which she gave artistic interpretations. Two encores were necessary before the audience was satisfied.

Hugh Allan, baritone, with his delightful and expres-

sive voice, provided a group of Neapolitan songs which also created a demonstration of applause.

Ralph Douglas and Robert Braine were the accompanists.

**BEETHOVEN SOCIETY OPENS SEASON**

The first musicale and dance, given by the Beethoven Society on Saturday, November 11, at the Ritz-Carlton, New York, marked the beginning of its third season. Mrs. James Daniel Mortimer, the re-elected president of the society, made an opening address in which she set forth the aim of the organization—to promote American talent. She said that the chairman of music, Mrs. William Schuette, had arranged a magnificent series of musicales, in which, among others, Metropolitan stars would appear.

The Criterion Quartet opened the program with "On the Sea" (Buck), and other numbers sung by the quartet were: "Der Sandman" (Protheroe), "The Drum" (Gibson) and "Gypsy Love Song" (Herbert). There were also solos by Donald Chambers, basso, and John Young, tenor. Both displayed voices of unusual merit. Mrs. Harry L. Haas, lyric soprano, although suffering from the effects of a cold, was charming in "Bird of the Wilderness," "La Wally" (Catalani), and "Star" (Rogers). Mabelle Osgood, violinist, and Emma Rous, harpist, shared honors for their contribution to the program. Louis Koemmenich is the director, and Harold Osborn-Smith accompanist of the society.

**NEW YORK STATE  
TEACHERS' ASSOCIATION**Plans of the Music Section for the Annual Convention  
at Buffalo, November 28

The session of the music section of the N. Y. S. T. A. will be held in the Hutchinson Central High School, Buffalo, on Tuesday, November 28. In the morning there will be a conference upon the relationship of the public school music teacher to the community which he serves. Mr. Sautter of Binghamton, Miss Damon of Schenectady, and Mr. Bowen of Yonkers will present various phases of the topic and there will be an opportunity for questions and for discussion. Early in the afternoon the High School Festival Orchestra of Buffalo will present an interesting program, and an informal social gathering will follow. Beginning at 2:45 p. m., two "round tables" will be conducted for the consideration, respectively, of high school work and the work in grade schools and normal schools. This will afford an opportunity for the teachers of the State to talk over their problems, to give the benefit of their experiences, and to receive the inspiration which always comes from meeting those who are mutually interested in any one line of endeavor.

**MAGGIE TEYTE'S SUCCESS**

As Mimi, in "Bohème," Maggie Teyte pleased all the daily newspapers as well as the public, on the occasion of her appearance here with the Boston Opera at the Lexington Avenue Opera House last Friday evening. The Herald calls her an ideal Mimi, speaks of the charm and dramatic quality of her voice, and adds that she looked and acted the part. The Times likewise praised the Teyte histrionism, and waxed enthusiastic over "the crystalline purity of the voice, its warmth, fullness," and the singer's "sure attack and full phrasing." In the American, the verdict was unbounded praise for the acting, and "her singing, wholly admirable, surpassed anything she has put to her credit in recent years." There were other New York daily newspaper notices in similar vein.

**Raff's "Lenore" Revived by New York Symphony**

At Aeolian Hall, last Friday and Sunday, the New York Symphony Orchestra played Raff's long neglected "Lenore" Symphony and made the rather faded work seem not altogether worth forgetting. The performance, under Walter Damrosch, was sympathetic and finished.

The rest of the program was made up, as a contrast, of the comparatively modern music of César Franck. With Harold Bauer at the piano, "Les Djinns," and the "Symphonic Variations" were rendered, compositions of sober if not of exalted inspiration. A score much finer in conception and texture is the symphonic poem, "Cupid and Psyche," of which "Sommeil de Psyche" and "Psyche enlevée par les zéphirs" were given which the conductor and his men read ingratiatingly and artistically. A large audience applauded sincerely, especially after the march from the "Lenore" symphony. Next Sunday, Albert Spalding will be the soloist with the orchestra.

**Hemus Sings Carlson**

At his New York song recital on November 20, Percy Hemus will have on his program "Hear the Winds," the new song by Charles F. Carlson.



## PHILADELPHIA ORCHESTRA IN WAGNER PROGRAM

With a Nibelungen Ring program, in the forming of which Conductor Stokowski is to be heartily congratulated, this week's concerts of the Philadelphia Orchestra were greeted with unbridled acclaim, by those who know Wagner through the study and the hearing of his works, as well as by others acquainted with him primarily through the latter medium alone.

The orchestra played with an assurance and a precision in which the most fanatical Bayreuth adherent could not consistently find a serious flaw, while the sympathy and understanding in evidence was as inspiring as it was authoritative. In passing it may be stated that there are a few things of a contrasting nature in Stokowski's Wagner, which slightly vary from the conventional conception, however, these individualisms are of a kind that bring forth additional consistent variety, and therefore deserve commendation.

Mr. Stokowski's leading was admirably tempered and aimed at securing a legitimate tonal balance between the brasses and other departments of the orchestra. His conception of the works rendered was excellent, and the instant response with which his interpretative ideas met, was a high tribute to his leadership as well as the consummate art of the orchestra.

There was a time when Wagner was received coldly; then followed a period of calculating interest; after which came intellectual acceptance, and now we greet the production of the master's work whether on the operatic stage or concert platform with unbounded enthusiasm. So it may not be amiss to suggest another Wagnerian treat before the close of the season.

The following is the program rendered: "Das Rheingold"—Entrance of the Gods into Walhalla, Invocation of Alberich to the Nibelungen; "Die Walküre"—Ride of the Valkyries, Wotan's Farewell and the Fire Music; "Siegfried"—Waldweben; "Götterdämmerung"—Siegfried's Rhine Journey, Siegfried's Funeral March, Closing Scene.  
G. M. W.

### Tom Dobson's Recital

Among this season's most unique recitals at the attractive Punch and Judy Theatre, New York, Tom Dobson, on Monday afternoon, November 13, proved one of more than usual interest. After each group, his hearers called for "one more," and Mr. Dobson was most obliging in responding. Only an artist with the personality and sympathetic voice of Mr. Dobson could have made several of the songs effective, for musically they have little value. No comment is needed as to the quality of the singer's voice, when one considers how with it, he has found his way into the hearts of many a music lover.

The first group contained two old folksongs, three rare English, and "Lucia," arranged by Luzzi; German songs by Wolf, Wolff and Weingartner made up the second; a group of Carpenter's, among which was "On the Seashore of Endless Worlds," the third, and negro songs arranged by Burleigh the fourth.

Without doubt Dobson's own four songs, his negro and his children's songs by Carpenter and Chadbourne, pleased the most.

### Jonás Pupils to Play

Alberto Jonás, the eminent Spanish pianist and pedagogue, announces a series of piano recitals to be given in New York by his pupils, at Chickering Hall, and also at Wanamaker's big auditorium hall. The first of these recitals will take place November 27, in Chickering Hall. During the two years Alberto Jonás has established himself in New York, since leaving Berlin on account of the war, his success has been little short of phenomenal; his class is taxed to the limit by talented pupils from practically every State in the Union, and also by many former pupils of Berlin who have followed him to New York.

### Christine Langenhan for Opera

Although Christine Langenhan has sung both in opera and concert in the various countries of Europe, her American appearances have so far been confined entirely to the concert platform with but one exception. Two years ago she sang the role of Fidelio in Beethoven's famed opera in New Haven, a role she has sung with great success in both Hamburg and Berlin. During the coming season Mme. Langenhan will sing Elsa in "Lohengrin" with an opera company now being organized, detailed announcement of which will be made later. In Germany the soprano sang Elsa many times and considers it her favorite role.

## FLORENCE MULFORD SCORES AS RECITAL GIVER

### Well Known Metropolitan Opera Artist Creates Decidedly Favorable Impression

A paragraph in the New York Times of October 20, following Mme. Mulford's recital in Aeolian Hall, ran as follows:

"Florence Mulford has been known for several seasons as a member of the company of the Metropolitan Opera House, where she has sung parts of importance that re-



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FLORENCE MULFORD,  
Contralto, of the Metropolitan Opera Company.

quire good singing. As a song singer Miss Mulford has versatility in style and temperament. Her program contained only modern songs. They were in six languages—

Latin, Spanish, French, Italian, German and English. There was much to command admiration in her singing—the excellent and sympathetic quality of her voice, the skill and judgment of her management of it, the insight with which she reproduced the spirit and significance of the music. . . . There is a vitality in her singing which has a value of its own."

It is of interest to note, when so many are giving metropolitan recitals to introduce themselves to the musical public, that Mme. Mulford's appearance was at the oft-repeated request of many who were familiar with her work as an opera singer and who were desirous of an opportunity to hear her in recital. So pronounced was her success that in the future she will doubtless be heard frequently in this branch of musical work.

The New York press was unanimous in its praise. Among the qualifying words of commendation were "Considerable beauty of tone," "Smoothness of delivery," "In tune," "Real technical excellence" (Sun); "Voice of fine, even timbre and good quality and knows how to use it effectively," "Program was interesting and the audience enjoyed it" (Herald); "Tones were warm and even and her singing proved worthy of her best efforts in the past" (Tribune); "Singing showed careful and intelligent preparation," "Beautifully sympathetic expression" (Globe).

### Alois Trnka's Busy Concert Season

The Bohemian violinist, Alois Trnka, is more in demand as a concert artist this season than ever before. He will appear at the Miss Walker school for girls at Lakewood, N. J., November 17; at the New York College of Music, November 23, playing the Mozart E flat concerto; at the Humanitarian Cult concert in Carnegie Hall, New York City, November 28; and at the Oaksmere School for girls in Mamaroneck, N. Y., in a violin recital, November 30.

### Clara Clemens in Song

At Aeolian Hall, Monday evening, November 13, Clara Clemens gave a song recital, accompanied at the piano by Ossip Gabrilowitsch. Mme. Clemens sang Brahms and Schumann numbers in the manner that she has made familiar to her audiences. Her interpretations are earnest; her voice lacks color variety and flexibility.

## Richard Buhlig

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## Boston-National Grand Opera Company's New York Week

(Continued from page 5)

the realists who gave Italian operatic music a twist in a new direction a quarter of a century ago, Mascagni and Leoncavallo being the other two. Viewed from the standpoint of today "Chenier," now some twenty years old, sounds quite old fashioned. Giordano has not the melodic gift to such a degree as his two contemporaries. The music on the whole is fragmentary. The orchestration is done cleverly enough, though the effects obtained are no longer novel or startling. There are few special numbers of importance, the monologue in the first act, the duet in the second, and Madeleine's solo in the third, being the most noticeable, though none of these have the memory-lingerer qualities of the evergreen tunes from "Cavalleria" and "Pagliacci."

The cast was as follows:

Andrea Chenier	.....Giovanni Zenatello
Gerard	.....George Baklanoff
Madeleine	.....Luisa Villani
Bersi	.....Dorothy Follis
La Comtesse	.....Francesca Peralta
Madelon	.....Maria Winietskaja
Dumas	.....Sallustio Civali
Roucher	.....Virgilio Lazzari
Il Romanziere	.....Paolo Ananian
Sans-Culotte	.....Paolo Ananian
Fouquier	.....Giorgio Puliti

Conductor, Roberto Moranzoni.

The performance was of a high grade of excellence throughout. Luisa Villani is consistently good in everything she undertakes and her work as Madeleine, both from the vocal and dramatic sides, was most satisfactory. The aria of the third act won her a very hearty and exceedingly well deserved round of applause. She is the possessor of a strong soprano voice, which remains lovely in quality, however loud she sings, and provided distinctly the best vocalism of the evening. Zenatello deserves every high praise for his presentation of the title role, though he showed a tendency to sing too loud a great deal of the time. With such a voice as his this is not necessary and he would gain by taking pains to make more distinction between *mf*, *f*, and *ff*. Baklanoff, the Russian baritone, as Gerard, gave an excellent portrayal of an important role and his singing was satisfactory, especially in the important duet of the third act with Madeleine. Dorothy Follis was a charming picture as Bersi and sang her short role capably. Ananian's character study of the Sans-Culotte was one of the bright bits of the evening. The others each did his or her share excellently. Lazzari, the bass, new to New York, displayed a voice of unusually good quality. Moranzoni conducted. Barring the tendency to let the orchestra play too loud, already spoken of, he gave a thoroughly intelligent and satisfying reading of the score. The orchestra is an excellent one in every respect, the strings in particular exhibiting great beauty of tone. The scenery with the exception of a rather garish second act (a café on the Seine) was of excellent design and execution. An audience which completely filled the house was thoroughly appreciative of the evening's offering. Recalls were very numerous in each act. There was a hearty round of applause for the leading artists after each well given number and the display of chrysanthemums must have filled some florist's heart with joy and his pockets with gold. All in all a performance of undeniable excellence, one which at once established the fact that Manager Rabinoff has assembled a company deserving of respect and praise as an artistic entity.

### Tuesday Evening, November 7, "Madam Butterfly"

The cast was as follows:

Cio-Cio-San	.....Tamaki Miura
Suzuki	.....Elvira Leveroni
B. F. Pinkerton	.....Riccardo Martin
Sharpless	.....Thomas Chalmers
Goro	.....Romeo Boscacci

Conductor, Fulgenzio Guerrieri.

Interest centered in seeing once more the tiny Japanese soprano, Tamaki Miura, in the title role. Fine as her performance was last year it is still better this season. She has improved her vocalism to a noticeable extent. Her voice is stronger and surer, especially in the upper register, and her phrasing is often as fine as that of any prima donna now on the stage. It is a truly remarkable picture, which the artist presents in the title role of "Madam Butterfly," one which makes it rather hard for any of her Caucasian sisters to follow her in the role. Riccardo Martin was the Pinkerton. He has the same beautiful tenor voice which has ever been his, but a tendency to force constantly in using the upper register which often gives an unpleasant quality to his tone and occasionally brings him from the true pitch. Thomas Chalmers was Sharpless, again presenting one of his most finished and satisfactory impersonations, both vocally and histrionically. Elvira Leveroni, as Suzuki, gave a portrayal of thorough excellence, and Boscacci as Goro contributed a character study that was delightful to see. The discovery of the evening was Fulgenzio Guerrieri, the conductor. He

gave a reading of the familiar score which often brought out lights and shadows new to the present writer, though he has heard the work performed in four different languages in as many different countries. Guerrieri was very rightly called upon to share the unstinted applause showered upon the artists.

Except for Mr. Martin's vocal shortcomings, there is no more satisfactory performance of "Butterfly" to be heard anywhere and few, if any, as good. The one objection is that the Boston-National Company still persists in using the original version of the third act in which Kate Pinkerton, from the nature of the text a most unsympathetic figure, is altogether too prominent. There is a much superior version in which she is only seen in the garden outside and does not enter Butterfly's house at all.

### Wednesday Evening, November 8, "L'Amore Dei Tre Re"

The cast was as follows:

Fiora	.....Luisa Villani
(Creator of the role at the World's premiere at La Scala, Milan)	
Manfredo	.....George Baklanoff
Archibaldo	.....Jose Mardones
Avito	.....Giovanni Zenatello
Flaminio	.....Ernesto Giaccone
Ancella	.....Maria Lara
Una Vecchia	.....Elvira Leveroni
Un Giovanetto	.....Romeo Boscacci
Una Giovanetta	.....Dorothy Follis

Conductor, Roberto Moranzoni.

With the exception of Riccardo Martin as Avito this was the same cast which appeared in this work in last year's New York season of the company at the Manhattan Opera House. Montemezzi's work reveals new beauties on every hearing. Its musical value must be set very high. One is rather inclined to rank it in some respects as the most important work which has come out of Italy since the death of Verdi. Mme. Villani, Baklanoff and Mardones repeated their familiar impersonations with their invariable excellence. Previous to Wednesday evening, Ferrari-Fontana was the only tenor who had ever sung the role in New York, both with the Metropolitan and Boston companies. His was a fine bit of work, and Mr. Martin suffered in comparison. In the first two acts the same vocal defects which came to the fore in "Butterfly" were apparent, but in the third act he was himself again and did the best bit of vocalism which has ever been the writer's privilege to hear from him, singing with full, free tone throughout his entire range, the quality always agreeable and no straying from the pitch.

Moranzoni, who first made a name for himself in America as a conductor of this work, was in fine form and to a great extent kept the orchestra from its loud playing of Monday. Another large audience gave the performance the full recognition which its excellence deserved.

### Thursday Evening, November 9, "Iris"

Thursday evening saw a performance of Mascagni's opera, "Iris," its first appearance in New York in two or three years, and very likely its last for some time. Notwithstanding occasional pleasant melodies, there is no coherency or strength in the work, though it might pass muster were the other two acts up to the standard set by the second. The cast was as follows:

Il Cieco	.....Virgilio Lazzari
Iris	.....Tamaki Miura
Osaka	.....Tovia Kittay
Kyoto	.....Thomas Chalmers
Una Guecha	.....Elvira Leveroni
Un Mercante	.....Romeo Boscacci
Un Cencione	.....Romeo Boscacci

Conductor, Roberto Moranzoni.

Mme. Miura again evinced her capability, both as actress and singer. Her "Iris" was a most delightful picture and one naturally very true to life. Handicapped with a very inferior partner in Tovia Kittay, she carried the second act on her shoulders and won resounding applause and dozens of recalls at the fall of the curtain. Kittay as Osaka might be good in another five years, but there was no reason for his making his New York debut at the present time. His voice is a delightful one, except for a tendency to show too much whiteness. Occasionally he sings a phrase very well, but more occasionally he does not, and in the serenade of the first act he strayed so far away from the pitch that he was not even within the same county boundaries. At the same time, the natural quality of his voice gives promise of a future, but one to be obtained only by hard work. Chalmers, thorough artist as ever, gave a very convincing portrayal of the unpleasant Kyoto and shared the vocal honors of the evening with Mardones as the blind man. Miss Leveroni and Boscacci were satisfactory in small parts. Moranzoni and his men did not seem to agree as well as usual, probably because the work was more or less unfamiliar to both of them. The scenery was effective.

### Friday, November 10, "La Bohème"

"La Bohème" stood out prominently because of the presence in the cast of Maggie Teyte, who in the role of Mimi scored what was generally conceded to be an un-

lounded triumph. Miss Teyte always has been noted for the exquisite limpidity and smoothness of her voice and her skillful employment of it. It seems, however, that she has been busy of late seasons in training her organ to produce the more poignant accents of larger dramatic demands, and in that regard she has succeeded strikingly. Every shade and nuance of the Puccini music was sounded by Miss Teyte with fidelity and insight, and much of her singing was of a silken finish and lyric charm which no other singer has excelled here in the role of Mimi. As an actress Miss Teyte fulfills all the requirements of the pathetic and appealing heroine, for she is youthful, daintily pretty, gracefully slim, and as arch and romantic by turns as the libretto prescribes. She is a strong drawing card in New York, for the house was sold out, and the significant applause of the evening fell to her share in waves which swept from the parquet to the gallery and back. Miss Teyte scored a real and richly deserved triumph.

Mabel Riegelman, too, was well liked by the audience, and her pert acting as Musetta, as well as her brilliant singing of the waltz in the second act, brought her much individual recognition. Riccardo Martin's high tones were dull, but in the middle register he did creditable singing. His acting was earnest. Jose Mardones as Colline, Thomas Chalmers as Marcello, and Paolo Ananian in a dual role, completed the cast very satisfactorily. Fulgenzio Guerrieri conducted.

### Saturday, November 12, Afternoon, "Butterfly"

At the Saturday matinee, November 11, Puccini's "Madame Butterfly" was repeated before a large and enthusiastic audience. The cast was the same as that of Tuesday evening, Tamaki Miura giving a moving impersonation of the title role. Numerous curtain calls and floral tributes testified to her success. Sharing the honors with Mme. Miura, Thomas Chalmers repeated his masterly interpretation of the role of the American consul. Riccardo Martin was the faithless Pinkerton, and Elvira Leveroni did good work as Suzuki. Others in the cast were Paolo Ananian as the Bonze, Romeo Boscacci as Goro, Maria Lara as Kate Pinkerton, and Giorgio Puliti in the roles of Prince Yamadori and the Commissioner. Fulgenzio Guerrieri conducted.

### Saturday Evening, "Andrea Chenier"

"Andrea Chenier," sung Saturday evening, November 11, had the same cast as on the opening night, November 6. Giovanni Zenatello won the chief honors of the evening, his ringing high tones, lovely legato, polished phrasing and impassioned acting causing the listeners to cheer him to the echo. Luisa Villani contributed very effective vocal assistance as Madeleine, George Baklanoff scored his usual big hit as Gerard, and Dorothy Follis in a small role did some sure and well grounded singing. Roberto Moranzoni conducted with fire and yet with precision and understanding of the singers' needs.

## READY FOR PEACE

### Some German Opera Plans Contingent Upon the End of the War

Jan Heytekker, the German stage manager at the Metropolitan Opera House, returned last week from Holland to resume his duties at that house. Mr. Heytekker announced that while in Europe he signed a contract with Director Zimmerman, of the Municipal Opera at Düsseldorf, by which in the spring next following the declaration of peace at the end of the European war—whether that be the spring of 1917, 1918 or 1919—a company made up of the German section of the Metropolitan Opera Company will appear in Düsseldorf and also in the neighboring city of Duisburg for a special season, at which Wagner's "Ring" and "Parsifal" will be presented. Leading art patrons of Düsseldorf have already given the money for a complete new scenic outfit for "Parsifal." This special festival season will be in the nature of a welcome home to Germany for the group of German singers who, through the exigencies of the war, have been compelled to remain in this country for two or three years without visiting the Vaterland.

### Chollet and Old French Songs

Renee Chollet, the French soprano, and Mr. Delamare, French lecturer, gave an interesting and entirely novel program on Wednesday evening, November 8, at the Brooklyn Institute of Arts and Sciences. A talk on French art in the middle ages by the lecturer, preceded Mlle. Chollet's rendering of the following: "Belle Docté," "Chanson de Croisade," "Pastourelle," "Flageolet," and "En Mai"—all by unknown composers. Mlle. Chollet was in the usual good form, her voice possessing all its sweetness and captivating charm. At the conclusion of the program, the singer was presented with many bouquets of flowers, all of which came as a surprise, because it happened to be her birthday.





# Andres P. de Seguroola

OF

## THE METROPOLITAN OPERA COMPANY

has leased the Gran Teatro Nacional of Havana in order to present there during the month of May, 1917, on the occasion of the inauguration of Cuba's new President, a grand opera company of which the principal stars will be MISS GERALDINE FARRAR, MR. PASQUALE AMATO, and probably MAESTRO G. POLACCO and MR. G. MARTINELLI.

Mr. de Seguroola, aware of the difficulties which young and talented singers find in securing a debut with the very few grand opera companies in the United States, and *wishing to reciprocate the hospitality* which this country has given him and is constantly giving to so many other foreign artists, is prepared during the formation of his company to offer membership therein, upon the conditions named below, the following roles being available:

Micaela ("Carmen")	Ulrica ("Ballo in Maschera")
Frasquita ("Carmen")	Blind Mother ("Gioconda")
Mercedes ("Carmen")	Silvio ("Pagliacci")
Oscar ("Ballo in Maschera")	Schaunard ("Boheme")

*First:* The aspirants must be citizens of the United States.

*Second:* Each aspirant must make a written application accompanied by a letter of introduction from his or her teacher, or by an artist colleague of Mr. de Seguroola.

*Third:* The aspirants chosen in this competition to sing the above roles will be engaged by Mr. de Seguroola and will receive their traveling expenses and such financial compensation as may be mutually agreed upon

*Fourth:* Applications should be made until the 25th of November, 1916, and addressed to

**ANDRES P. DE SEGUROLA**

GENERAL DIRECTOR OF THE HAVANA OPERA COMPANY

235 WEST 71st STREET

NEW YORK CITY

## BERLIN'S ACTIVE MUSIC SEASON

**Philharmonic and the Bluethner Orchestras Resume Activity—Two Polish Guests Heard—Charlottenburg Opera Does "Don Juan"—Leo Blech Conducts a Popular Concert—Reznicek's "In Memoriam" Introduced—A Flood of Recitals**

Berlin, October 6.

The musical season is only just beginning, but looking into one of the Berlin daily papers one would think that it has reached already its culmination point. Concert after concert is being announced, and every day of the week brings not only one but several musical entertainments of the first rank. It is true that the concert habitué will miss many a name that has been dear to him. Some of our best artists were called to the army; many of our foreign guests have left the country, hoping to return in better times; and still some others have gone who will return no more. The list of famous personalities in the realm of music who died during the summer is long and includes many a name that will be handed down to posterity, as that of Klindworth, Steinbach, Gernsheim and Reger.

But in spite of these severe losses, which time and war have inflicted not only upon Germany but upon the whole musical world, the musical life of this city does not show any visible change for the worse, its most important factors—the music loving public on one side and such well established organizations as the Philharmonic and the Bluethner orchestras and the Philharmonic and Singakademie choruses on the other side—remaining unshaken by the hardships of the times.

A glance into the large hall of the Philharmonic at one of the usual popular concerts convinces that both the Berlin public and the Philharmonic Orchestra have remained faithful to traditions. The hall is filled to the last seat with an enthusiastic audience, listening with rapt attention to the offerings of this band of musicians who, under the leadership of their worthy conductor, Camillo Hildebrandt, play with their wonted precision and reverence for the composer, today a classical, tomorrow a romantic or a miscellaneous program. The other day Licco Amar, the new second concertmaster of the Philharmonic Orchestra and successor to our countryman, Louis Persinger, gave an excellent performance of Mozart's lovely D major violin concerto, which was followed by a beautiful reading of Beethoven's eighth symphony.

### Scheinpflug and the Bluethner

The Bluethner Orchestra under its successful conductor, Paul Scheinpflug, opened its annual series of symphony concerts on Sunday, October 1. These concerts, formerly sadly neglected by the Berlin public, now vie in popularity with the Philharmonic "pops," a fact which is due chiefly to the energy and unusual capacity of their leader, who, considering the fact that he has not at his disposal such standard musicians as the Philharmonic men, has achieved remarkable results with his band. His first concert of this season proved to be a decided success. It brought excellent renditions of Wagner's numbers and an individual reading of Beethoven's C minor symphony. Bluethner Hall was sold out.

### A Brahms Concert

The first symphony concert of this season, given by the Philharmonic Orchestra on September 21 at Beethoven Hall under the leadership of Zdislaw Alex Birnbaum, of Warsaw, proved to be of special interest. Birnbaum has been heard here on former occasions. It was he who introduced Debussy's "Péleas and Mélisande" to Berlin several years ago at the Comic Opera. He is a conductor of

considerable talent, gifted with a fiery temperament and with the faculty of lending a Slavic charm to his interpretations. His readings of the master's Haydn variations and the C minor symphony offered many surprises, and among them several very agreeable ones.

The soloist of the evening was another Pole, Henryk Czaplinski, who was heard here for the first time. He played the Brahms violin concerto, not in the traditional Brahms spirit, it is true, but with a great deal of virtuosity, displaying at the same time great technical skill, a refined musical understanding and a great deal of warm feeling. Czaplinski is a young violinist who no doubt ranks high among the artists of our day. His reading of the exacting work won the hearts of the Berlin public for him, and also the critics praise him with warm words. The audience, among which were to be noticed many members of the Berlin Polish colony, bestowed rich applause upon the conductor as well as upon the soloist.

### "Don Juan" at Charlottenburg

Director Hartmann, of the Charlottenburg Opera, has added Mozart's "Don Juan" to the repertoire of his stage. In doing so he has undertaken a difficult but not an ungrateful task. Some days before the first performance Director Hartmann published an article in the Berliner Tageblatt, pointing out the many difficulties which the modern opera director has to meet in staging this beautiful but somewhat old fashioned work. "Where are the singers," he asked, "male or female, who can sing Mozart today? The human voice has no longer the flexibility and elasticity it had at Mozart's time, and the art of the old Italian bel canto has long since been forgotten."

A further obstacle is the German text of the opera. Hartmann remained faithful to the old Rochlitz translation, a proceeding which seems justifiable, if not ideal. The Mozart lover is so used to the words of this mediocre translation that he would feel shocked by hearing new words to the old melodies. Hartmann did change a few passages, however, with the only result of distracting the listener's attention.

Considering the circumstances, Hartmann was on the whole very successful with his staging of "Don Juan." Orchestra and soloists were well prepared and did their very best in order to bring out the innumerable beauties of the score. Krasselt, at the conductor's desk, gave an inspired reading of the overture and led his forces with unusual temperament. Among the soloists Mizzi Pink, in the role of Zerline, ranked first. She is a new acquisition of the Charlottenburg stage, and she proved to be an ideal Zerline, both vocally and histrionically. Hers is a beautiful light soprano voice, pure and flexible in the coloratura passages and with an unusually sweet timbre. Doergesen was a less ideal Don Juan. One missed in his playing, as well as in his singing, the diabolical note which is so characteristic of the reckless Spanish cavalier. Besides, he sang the champagne song much too fast, thus giving the impression of haste instead of fire and temperament. But he has a beautiful voice, which compensates for many of his shortcomings. The rest of the cast was acceptable, and as a whole the audience was highly pleased with the offerings and showed its gratitude by long and sincere applause.

### Blech at the "New Free Stage"

The Berlin lower and middle classes cannot have enough of good music. While those of the western part of the city patronize the Philharmonic and the Bluethner popular concerts, the east and the north population prefer the auditory of the "New Free Stage for the People," which is located in the center of that part of the city. Here every Sunday morning popular concerts at low prices take place, and the first of these this season was conducted by no less a personage than Leo Blech with the Philharmonic orchestra. The program consisted of two great works—Schubert's "Unfinished" symphony and Beethoven's "Eroica," of which Blech gave wonderful readings. The acoustical properties of the hall proved again to be ideal in every respect. The concert proper was preceded by a short lecture delivered by Professor

Weissmann, the former critic of the Berliner Tageblatt, held for the purpose of introducing the audience into the spirit of the symphonies. Also here, in this circle of working men and women, a mood of reverence and devotion prevailed which was most impressive.

### Reznicek's "In Memoriam"

Last year I wrote about Reznicek's new cantata, "In Memoriam," which had its initial performance in Schwerin. It is a modern requiem, based, like Brahms' "German Requiem," on words taken from the Bible. It is written in memory of the fallen soldiers and mirrors the composer's deep sympathy with the lot of those who died for the sake of their country and who suffer from the miseries of war. The first part is full of gloomy complaints, of tears and sighs, whereas the second part contains the expression of the composer's deep confidence in the divine help and protection and in the all-conquering grandeur of the nation. It is in this second part that Reznicek reveals himself a writer of modern choral compositions of the first rank. Here he speaks to modern mankind with modern and original means, in a musical language which, though new, is convincing in its sincerity, while in the first part of the work his imitations of the old classical forms seem frozen and stiff.

Hugo Ruedel had done his best to give the work a worthy rendition. His chorus and the Bluethner orchestra were in good form, but the acoustical properties of the Berlin Cathedral, where the performance took place, are so bad that the difficult work lost much of its lucidity and effectiveness. Nor were the soloists satisfactory. Only Walter Fischer at the organ was successful in his work.

### Lili Petschnikoff and Paul Goldschmidt in a Sonata Evening

Lili Petschnikoff, the American violinist and wife of the famous Russian violinist, gave an evening of violin sonatas, together with Paul Goldschmidt, one of Berlin's most gifted young pianists. Their program contained, besides four little pieces by Kreisler, Brahms and Edwin Grasse, Beethoven's "Kreutzer" sonata and the A major sonata by César Franck. Mme. Petschnikoff has no doubt a good deal of violinistic talent and musical knowledge, even though her capabilities do not quite rise to the standard of works like the two big sonatas she chose. The violinist was more successful in the short numbers, especially in the two Brahms Dances, which she delivered with much temperament and great abandon.

### Thea von Marmont and Heinrich Hensel

A very sympathetic impression was made by Thea von Marmont, who appeared in a joint recital with Heinrich Hensel at Bluethner Hall. Her lovely voice and her refined interpretative powers, powers that reveal many charming individual traits, made a strong appeal. She is a pupil of Louis Bachner and was the only singer of the week trained by an American teacher. Hensel sang Wagner and Strauss with great verve, making a big hit.

### Musical Notes

Weingartner's one act opera, "Kain and Abel," had its première at the new German Opera House at Prague.

Ignatz Waghalter, conductor at the Charlottenburg Opera, has been invited to conduct two symphony concerts in Warsaw for the benefit of wounded soldiers fighting in the Polish Legion.

ARTHUR M. ABELL.

### Germaine Schnitzer's Illness Forces Postponement of Western and Southern Concerts

Germaine Schnitzer has been seriously ill, owing to an infection of the throat, and has barely escaped an operation. The young artist is recuperating now, though still confined to her room.

According to the announcement of her management, Haensel & Jones, her alarming illness has necessitated several changes in this artist's programs, so that concerts in Chicago, as well as other cities in Illinois, also the concert tour in Virginia, are postponed until December.

She expects to play at the De Luxe Series in Providence, R. I., on November 14; also in Boston on November 18, and at Carnegie Hall, New York, on Thanksgiving afternoon.

### Alexander Recital

Arthur Alexander, tenor, who has won marked notice abroad as a recitalist playing his own accompaniments, will give his first New York recital in Aeolian Hall, Saturday evening, December 9. Mr. Alexander studied several years with Jean de Reszke, and in spite of numerous operatic offers, he held to the more intimate work of the concert hall. He was born in Michigan, thirty-four years ago, and before going to Europe, ten years ago, was organist and choirmaster in various large cities. He admits two hobbies—golf and wireless telegraphy.

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—Frank King Clark, Berlin, July 19, 1914.



### Hambourg and Maitland Join Forces in Enjoyable Recital at Comedy Theatre

Intimate recitals are becoming more and more the vogue. Wednesday afternoon, November 8, at the Comedy Theatre, New York, Boris Hambourg, cellist, and Robert Maitland, baritone, joined forces in a musical program of great charm and musical value. A good sized audience expressed by quiet attention and much applause enjoyment in the numbers offered.

These were, by Mr. Hambourg, suite, Valentini; "Ave Maria," Max Bruch; "Pezzo Capriccioso," Tchaikowsky; "Romance," Saint-Saëns; "Serenade Espagnole," Glazounoff; Prelude, C minor, Boris Hambourg; "Butterflies," Hamilton Harty. Mr. Hambourg's familiarity with the tonal possibilities of the cello has been remarked before in these columns. Technically sure, mentally alert and temperamentally adequate, by his readings he called forth well punctuated demonstrations of enjoyment.

Mr. Maitland's finished schooling, tasteful style and pleasing voice made his interpretation of Lieder an example of artistic production. Diction of enviable clarity, forceful utterance, neatness of shading and phrasing, were effectively utilized in all his numbers. His pianissimo is delightful. German, French and English were all represented in his program.

### Classic Dancers Appear Before Pittsburgh "Tech" Students

The following article from the Pittsburgh Sun, concerning the Morgan Roman Ballet, will prove of interest to followers of classic dancing:

Six seeming nymphs with flying draperies leaped into a hollow square of greensward before the school of applied design, Carnegie Institute of Technology, shortly after 11:30 o'clock this morning, and danced two dances of classic grace and breathless abandon.

Four solid walls of young men and women, students of Carnegie Tech, watched, and the windows of the design school building were crowded. No sound was heard, while the six girls danced, save the music from a piano on a platform at one side of the square, and the breathing of the dancers as they wrought their climax in blending poses of classic beauty.

Miss Morgan, who was formerly a member of the faculty of the University of California, regards her dances as a part of a broader education.

"These dances," she said, "must not be taught by a dancing teacher, but by an educator."

With hundreds of eyes looking on, the girls of Miss Morgan's troupe passed through an opening in the crowd, and danced with in the square, emerged in the Bacchanale costumes, to pose in the open for photographers, with the same absence of self consciousness.

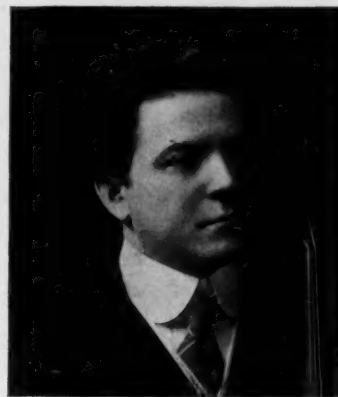
All of them are girls of education. Some of them draw and paint, using each other for models. They are planning to spend part of their stay in Pittsburgh visiting Carnegie Institute, and sketching the casts of classic sculpture in the Hall of Statuary. They are appearing in the Davis Theatre.

### Hemus Program for November 20

At his fourth annual recital of songs by American composers at Carnegie Hall, New York, next Monday evening, November 20, Percy Hemus will sing a program which, as always at his concerts, attracts nation-wide interest in the musical world. The composers to be represented are Charles F. Carlson, Alexander Russell, H. T. Burleigh, Edward MacDowell, Claude Warford, R. Huntington Woodman, Charles Wakefield Cadman, A. Walter Kramer, Fay Foster, Wintter Watts, John Philip Sousa, Marion Bauer, Rosister G. Cole, Earl Cranston Sharp, Eleanor Everest Freer and Maude Haben Luck.

### Walter A. Fritschy's Attractions

The caption over this article does not refer to Mr. Fritschy's personal appearance nor yet his qualities of character or gifts of personality, but merely to the artistic attractions which he has put into his concert course in Kansas City, where he long has been an impresario of renown. This season the Fritschy course will include Percy Grainger, Alma Gluck, Andreas Pavley (dancer), Jacques Thibaud, Isadore Duncan, and Emilio de Gogorza. Mr. Fritschy also was the local manager of the Kansas City engagement of the San Carlo Grand Opera, November 13-15.



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G. TRAU—Vienna  
MISS VIOLIN—Odessa  
MR. MAGG—Vienna  
MR. SCHMIDT—Prof. Conservatory, Potsdam

### A Successful Carré Pupil

Norma Poole, artist-pupil of George Carré, the New York voice specialist, after three solid years of persevering study, has, with the sanction of her teacher, made an enviable debut in vaudeville. Her beautiful voice and exceptional art has attracted the attention of managers and called forth warm expressions of praise from the press



NORMA POOLE.

wherever she has appeared. Already Miss Poole has tentative offers for musical comedy, to which she aspires, for a Broadway production.

Miss Poole is naturally much elated at her success, and in writing gives all the credit to Mr. Carré's teaching and vocal methods.

The following are a few comments from the press:

Norma Poole has a most pleasing voice, and an exceptional vocal method. . . . was heard to great advantage, in carefully selected songs.—Syracuse (N. Y.) Press.

There was a delightful vocal specialty by Miss Poole, whose numbers were heartily received. . . . —Syracuse Journal.

Miss Poole, a charming vocalist, sang a pleasing repertoire and was well received.—Pittsburgh Press.

Norma Poole is one of the best singers ever heard in New London.—New London (Conn.) Telegraph.

### Leila Holterhoff's New York

Debut, November 27

Leila Holterhoff, the blind California soprano, will make her New York debut in her own recital at the Comedy Theatre, Monday afternoon, November 27.

Miss Holterhoff's coloratura voice is said to be of exquisite quality and one of the highest of any singer now before the public.

Miss Holterhoff started her first American tour at the Lockport Convention, and is booked through the East and Middle West up till next June.

Her tour is under the direction of Annie Friedberg.

### Hamlin for Bach Performance

One of the important events of the New York season will be a performance on December 17 of the Bach cantatas, under the direction of Sam Franko.

Chief among the soloists engaged is George Hamlin, whose genius for interpreting the Bach music has been given even greater recognition in Europe than in our own country, due to the greater interest attaching to the oratorio abroad.

Three years ago Hamlin was specially engaged to go to Berlin and Vienna to sing the solo tenor in two great Bach festivals, both under the direction of Siegfried Ochs. It is recalled that Mr. Hamlin's success on those occasions impelled leading critical writers to urge him to renounce his American citizenship and make his home permanently in Germany, where he might devote his time and talents to the oratorio.

The two Bach cantatas which Mr. Franko will give on December 17 were included in the festival programs given in Berlin and Vienna at that time, and Mr. Hamlin will be heard in both.

### Janet Bullock Williams' Pupil Sings

Title Role in "The Bohemian Girl"

Jeanette Wells, who is singing the title role in "The Bohemian Girl" with the Aborn Opera Company, now on a tour of thirty weeks, is a pupil of Janet Bullock Williams, the New York teacher of singing. In addition to singing, all of her dramatic and stage training and the studying of languages has been done with Miss Williams. Miss Wells learned her role in "The Bohemian Girl" in four days, with Miss Williams' help.

In Toronto, the young singer was received with the following acclaim:

Miss Jeanette Wells in the title role deserves great praise. Possessing a charming voice, she is also an actress of no mean ability.—Telegram.

Miss Jeanette Wells took the house by storm, singing in the title role ("Bohemian Girl"). She possesses a charming soprano that won instant favor and the purity and sweetness of her tones, together with a marked vigor for her work, stamp her as an accomplished artist.—Daily News.



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San Francisco Examiner, October 23, 1916: " . . . played it with a warmth and earnestness, a zeal startled the audience into sudden enthusiasm which deepened as the concert proceeded . . . they play as if they had a great and joyous message for the audience and were brimful of eagerness to tell it."

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A touch of old Spain has been brought to old Broadway in the Maria Barrientos comb display in the Broadway windows of a department store. The high Spanish comb made famous by Maria Barrientos, the celebrated coloratura soprano of the Metropolitan Opera Company, has caught the public fancy. In a tastefully decorated room, a Spanish beauty is seen in gorgeous costume surrounded by Barrientos combs of varying colors from plain black to glowing ambers and greens. Some of the more elaborate specimens are jeweled with diamonds, sapphires, amber beads and turquoises, and they have attracted a steady stream of actual and potential purchasers, as well as the



MARIA BARRIENTOS AND A COMB.

wistful approval of a large number of non-purchasers who are only privileged to wear Spanish ornamentation in their payday dreams.

The vogue for the Spanish comb, according to the store responsible for its display, will rival in popularity some of the many Oriental dress novelties introduced to the country by the Ballet Russe.

**Lila Robeson's Fifth Metropolitan Season**

With the opening of the Metropolitan Opera House on November 13, Lila Robeson will commence her fifth season as a member of the company. This gifted American contralto won her way to prominence through the impression she first made upon Mme. Galski and then upon Manager Gatti-Casazza at an audition arranged by the former. Mme. Galski heard the young contralto sing, and was so pleased with her work that she joined her in a duet from "Aida."

The year 1912 saw Miss Robeson a member of the Metropolitan Company, of which she has been a member ever since. She made her debut as the Witch in "Königskinder," and her success was so pronounced that she was assigned other important roles, such as Gertrude in "Hänsel und Gretel," Amneris in "Aida," Ortrud in "Lohengrin," Fricka in "Die Walküre," Erda in "Siegfried," as well as half a dozen Valkyries: Without any European experience or training Miss Robeson is a splendid example of what can be accomplished in America by one who is talented, thorough and sincere.

**Lester Donahue Faces Busy Season**

The remarkable success scored by Lester Donahue at his second Aeolian Hall recital on Monday evening, October 23, was duplicated on Sunday evening of the same week when he played at the first of a new concert series inaugurated at the Harris Theatre in which he shared the program with the Barrère Ensemble and Mme. Donalda, soprano. Mr. Donahue's playing of Debussy's "Reflets dans l'eau" was a feature of this program and he won new admirers for his great pianistic talent and musical sensitiveness upon this occasion.

From the offices of Winton & Livingston, Mr. Donahue's managers, come reports of an extremely busy and interesting season for this young artist. On November 8 he will give a recital at Mrs. Dow's School, Briarcliff Manor, N. Y. On November 13 comes his second Boston recital at Jordan Hall, an event which is equally anticipated by concert goers and music lovers in that city since his notable success there last season. Immediately following this he leaves for Chicago, where he will be heard at the Ziegfeld Theatre for a first recital in that city under

the direction of Carl Kinsey. Two engagements with the Los Angeles Symphony Orchestra on December 15 and 16, take the young Californian back to his native city, where he will be heard in recital also. Returning to New York by way of San Francisco, Mr. Donahue is booked for an engagement in that city, besides which he will fill various dates en route. His second New York recital takes place at Aeolian Hall on February 27.

**Douglas Powell Opens Studio**

Douglas Powell, the well known vocal teacher, has opened his studios at 9 East Forty-third street, New York, for the winter and is most gratified with the heavy enrollment of interesting and promising pupils.

The success of Clara Loring at the Manhattan Opera House Sunday concert, New York (notice of which was published in the October 26 issue of the MUSICAL COURIER) has done much to bring the practicability of the Powell method before those devoting themselves to professional studies, and many are taking advantage of the opportunity to get a sure foundation upon which to build their artistic career.

Miss Loring is a bright example of Mr. Powell's scientific principles of voice building and tone placement, her voice having been developed entirely under his guidance during the past four years. The following extracts from the New York dailies bear testimony to her good work:

Clara Loring, an American soprano, was heard in the aria "Ah! fors e lui" from "Traviata." She had an immediate success with the audience.—Herald.

Her success with the public was instantaneous. What is more to the point, she deserved it.—Tribune.

She has ability and made an instantaneous and definite success.—American.

She showed a good voice, considerable technical skill and can be properly proud of her achievement.—Globe.

Sang with a surprisingly good equipment, hitting the high notes with confidence and power, showing a pure quality and facile technique throughout.—Evening Mail.

Among the other successful products of the Powell studios may be mentioned Haigh Jackson and Anita Sutherland, who scored a great success as Lohengrin and Ortrud, respectively, at the opening performance of the Chicago English Opera Company, and Cecilia Hoffmann, who is adding to her fame by her sympathetic performance of Mizzi in "The Blue Paradise."

**Karl Krueger in Allentown, Pa.**

Karl Krueger, organist, is announced to appear today (Thursday, November 16) as soloist at the dedicatory recital of the new organ in the Salem Reformed Church, Allentown, Pa.

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## WICHITA, KAN.

**Marked Tonal Activities Promised for This Season—  
Four Separate Concert Courses—San Carlo Opera  
Company Coming**

First, we are to have four separate artist courses this season; second, the patronage to all has made an excellent showing, judging from the reported advance subscriptions, both points tending to show the increase in Wichita's musical interest and its supremacy in the Southwest as a musical centre, as no one city in the surrounding Southwest has the galaxy of artists to offer equal in prominence or number to those combined in the three courses.

**Forum All Star Course**

The Forum All Star Course presents under the local management of Merle Armitage, John McCormick, tenor; Mischa Elman, violinist; Alma Gluck, soprano, and a joint program with Rudolph Ganz, piano, and Judith Dameron. The outside interest shown in this course is indicated by the subscription list of today, which shows a strong clientele from Kansas, Oklahoma and the Panhandle of Texas, and Mr. Armitage has reason to feel optimistic in regard to his course, since over one-half of the entire number of seats have already been sold to season subscribers. Winfield, Hutchinson, Newton, Wellington and Arkansas City will have large reservations. The first concert will be December 4, McCormick opening the series; with Ganz and Dameron January 26, Gluck February 16, and Elman March 30.

**Innes Tea Room Concerts**

The Innes Tea Room afternoon concerts and receptions are an innovation to Wichita, and have been inaugurated for this season by Merle Armitage. Mme. Ohrman will be heard at the first concert, Friday afternoon, November 24; Cecil Fanning, baritone, December 8, and the Fuller Sisters in English and Scottish folksongs, in February. The list of subscribers, limited to 150, will be completed before the first concert.

**Wichita Chorus Course**

The Wichita Chorus Course opened the season with Harold Bauer, pianist, as the attraction, October 12. All the concerts will be given, as has been customary, at the New Crawford Theatre. The subscription list is nearly completed, and as this course is a fixed quantity and of quality the very best, Wichita anticipates its offerings each year with renewed pleasure. The other attractions include the Maud Allan Company, which will appear at the Forum; and Frances Alda, soprano, in recital. Christine Miller, contralto, is also included in this list. Mr. Ades has several extra attractions to be announced later. The Chorus course was reorganized last spring under the title of Wichita Chorus Subscription Concert Company. Lucius Ades remains the manager, and a few added directors serve in the management.

**Musicians' Club Meets**

The Wichita Musicians' Club, which was comparatively inactive last season, has reorganized and elected new officers, the executive committee selecting Rafael Navas, president; Evelyn Packer, treasurer, and Mrs. Lucius Ades, secretary. Charles Davis Carter was elected chairman of the program committee. The club received and accepted an invitation from the Hutchinson Music Club to attend a meeting of that body October 18.

**Orchestral Concerts and Soloists**

The fourth course is embodied in the orchestra concerts conducted by Theodore Lindberg, and the soloists announced are as follows: Merle and Bechtel Alcock, for October; Helen Hunt, contralto, in November; Arthur Hartmann, violinist, in December; Harvey Hindermeyer, tenor, in January. Most of these soloists are new to Wichita. The plan of the orchestra is to present one concert each month, and weekly rehearsals are now being conducted. The management is still soliciting membership, as this course cannot sell door tickets, owing to the concerts being given on Sunday. The membership of the orchestra will be made up, as heretofore, largely of students, and is a fair substitute for a symphony orchestra, considering that professional musicians are not available here for all sections of a symphony orchestra. Under the circumstances and with insufficient full rehearsals, as they, too, can only be conducted on Sundays,



FAY EVELYN.

when the needed professional musicians are available, the work must be commended. The organization has existed yearly for three seasons past, due largely to the "boost" spirit of Wichita citizens.

**San Carlo Opera Coming**

The San Carlo Opera Company will be heard here this season on November 18, 19 and 20. The ladies of the Wichita hospital board have arranged for a benefit grand opera season. The company was here last season, and several of the artists who made good impressions again will be heard.

(Continued on page 43)

**Fay Evelyn Entertains at Delmonico's**

Fay Evelyn, the young English soprano, who will shortly make her American debut at Aeolian Hall, New York, gave a luncheon at Delmonico's, November 8, in honor of her teacher, Clara Novello Davies. Many well known in social and musical circles attended. During the luncheon an orchestra provided music.

The surprise of the afternoon came in the impromptu musical program, rendered by Sybil Vane, the pocket prima donna; Maude Clancy, contralto, and Laurence Leonard, tenor. These young artists are all Novello Davies productions, whose success abroad and in this country has been pronounced.

Miss Evelyn came to America about a year ago to complete her studies with Mme. Davies. Although she did considerable concert work in England before her departure for America, she has sung little in public since her arrival in New York, for the reason that she felt she was not absolutely ready. Miss Evelyn believes the field is crowded with people who are not equipped with talent, and who must bore the music lovers. Her appearance here has been anticipated for some time, and the report now is that she will no doubt be heard the latter part of this season.

Her voice is of a lovely quality and skilfully used. Personality and a charming appearance, which the young singer possesses, both tend to make her an interesting newcomer.

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### Mildred Dilling Press Comments

The following press comments bear testimony to the success of Mildred Dilling's recent tour:

Miss Dilling is far and away the best harpist I have heard in the United States.—Chicago Daily Tribune.

With considerable acuteness of judgment, Miss Dilling took the harp for what it is, a soft toned, melodious, slowly graceful



MILDRED DILLING.  
Harpist, much in demand.

instrument, and, at least while I was in the hall, did not attempt any disconcerting modern brilliancies upon it. The consequence is that I have never heard the harp become so persuasive a music maker, or so worthy of being considered a solo instrument.—Chicago Daily Journal.

Miss Dilling met the technical difficulties of her exacting program with ease and grace, coaxing with a caressing touch, tones of ethereal beauty, mellowness and astonishing depth which at times resembled those of a distant chimes.—Indianapolis News.

Miss Dilling offered something more than merely pleasant entertainment.—Chicago Herald.

Miss Dilling is a virtuoso and artist in the truest sense of the words.—Youngstown Vindicator.

Her lightness of touch, delicacy of feeling and faultless technique were in evidence throughout the program.—Indiana Daily Times.

Miss Dilling, the harpist, is an artist, she has splendid technique and gave each of her numbers with intelligence and authority.—Youngstown Telegram.

From the first free, vigorous chord to the last echoing pianissimo she proved herself a master of her instrument. In her technical facility she revealed undreamed of possibilities in the harp.—Cincinnati Enquirer.

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Mr. Hageman may be communicated with at his studio, 44 West Forty-fourth Street, New York City.

Miss Dilling is again in town and has been re-engaged as harp soloist at the Central Presbyterian Church, New York City, where she will play both at the Sunday morning and vesper services.

### Frank Pollock Charms Chicago

Frank Pollock sang in Chicago, October 24, at the Morning Musical Series given by Carl Kinsey, and was especially successful in his French lyric songs. The Chicago critics speak with enthusiasm of his voice, his manner of singing and his appearance:

Mr. Pollock charmed his audience with his elegant delivery of French songs, a Donizetti aria and some British ballads. He was happiest in the first group. From his manner of singing one judges that his training has been under efficient French masters, and if the supposition is true his accord with French lyrics is a logical development of his education.—News.

He comes before the public with the . . . polished finish to his performance which is the ideal of the French school of singing. . . . The "Aubade," from Lalo's opera, "Le Roi d'Ys," was a thing of delight, and it was his singing that made it so.—Journal.

Frank Pollock is a young tenor on whom nature has lavished her choicest gifts. . . . Manly as to appearance, and possessed of a voice of rarest beauty, interpretative talent of a high degree, Mr. Pollock should become one of the most popular of concert singers. The voice is of brilliant quality. . . . In Thome's "Sonnet d'Amour" (the last number I heard) he flung out a G sharp that brought him storms of applause.

His enunciation, whether in French or Italian, is flawless.—American.

Mr. Pollock's concert engagements are under the direction of Mrs. Herman Lewis, Inc.

### Frederick H. Haywood to Present Two Programs of American Songs

This afternoon, November 16, at his New York studio, pupils of Frederick H. Haywood will give a program of songs by Mary Helen Brown, including her last two songs, "The Response" and "I Know." The students appearing will include Mrs. Frederick H. Haywood, Eleanor Youngman, Carrie P. Sager, Emil Asker and Jackson C. Kinsey. On December 14 the musicale will include different students, and the songs will be entirely by Marion Bauer. Works of Miss Bauer and Miss Brown have always held a conspicuous position on the programs given at the Haywood studios.

### Ethel Leginska, Song Composer

A manuscript number on the program of Rafael Diaz, the Texas tenor, and Oliver Denton, American pianist, at Beethoven Hall, San Antonio, dated October 19, brings to light an interesting fact. The little lyric, "In a Garden," dedicated to Rafael Diaz, was composed by Ethel Leginska, the young English pianist. Very few of Miss Leginska's friends know that this brilliant young artist has reduced some of her creative ideas to paper in song form.

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### Katharine Goodson Visits Melba

Katharine Goodson, who now is traveling in the Antipodes, recently spent a week with Mme. Melba in the latter's beautiful mountain home in Australia. She writes: "I have had so many happy weeks in my life, but every day of this particular week is full of the most wonderful, beautiful and romantic memories. Mme. Melba's home is a fairyland of exquisite painting, a fairyland whose charms of wild bush country, golden wattle trees, and dark purple



KATHARINE GOODSON.

mountains are intensified by the wonderful artist and equally wonderful woman who dwells there when, for a few short weeks she retires from the whirl of the concert stage. Some day, when I can find the time, I shall write of many interesting happenings during my visit there."

Miss Goodson received many photographs and gifts from the famous prima donna, and the following lines, written by a young Virginian admirer—Leslie Young Carothers—also the guest of Mme. Melba, were presented to her following an evening of music making:

To Katharine Goodson Hinton.  
If we but stand beside a great machine  
That with wild force and strength  
Tears element from element and forms  
Vast engines that control earth's strongest powers—  
Our bodies seem weak, frail, feeble—and shrink  
From contact with the Titan whose mere touch  
Would rob us of the precious spark of life,  
But when beneath the magic of thy touch  
The floods of music pour upon the world,  
Telling of joys too rare to e'er be known,  
Of sorrows deeper than the deepest depths  
Of strength to conquer even unknown foes,  
Then—then our bodies seem like bands of steel  
That hold and bind the struggling soul that yearns  
To free itself and leave the earth and sail  
Upon thy opalescent sea of tone.

### Russian Symphony Orchestra Wins Re-engagement

If an editorial in the Auburn (N. Y.) Citizen is correct, when it says: "Not in the memory of any Auburn theatregoer has an audience risen to such heights of enthusiasm as at the Jefferson Theatre last night, and it was all merited by the wonderful body of musicians and the genial conductor who came here as strangers and went away as friends," then the Russian Symphony Orchestra, under the leadership of Modest Altschuler, can feel sure of success throughout the entire season. At the Jefferson Theatre, November 1, the Russian Symphony Orchestra gave two concerts to crowded houses. At both the afternoon and evening performance the audiences simply would not leave the theatre until the orchestra had rendered several extra numbers. Besides Lada, the classic dancer, who won a warm place in the hearts of all who saw her, the two other soloists were Bernard Altschuler, the cellist, and Michael Gusikoff, the concertmaster, who were heard in solo numbers. The concerts proved such great successes that the orchestra will probably make a return engagement before the season ends.

### Booming the Cannon

Tracy Y. Cannon, one of the three organists of the Mormon Tabernacle, at Salt Lake City, Utah, is the proud father of a new daughter recently arrived. He reports that the latest Cannon has a vox humana which is in excellent order.



## INFORMATION BUREAU

## Some Replies

[The Musical Courier Information Bureau constantly receives letters and inquiries, which are replied to with all possible promptness. The service of this bureau is free to our subscribers and we ask any one wishing information about any musical question or upon any question connected or associated with music and musical interests, to write to us. Many of the letters received each day are replied to by mail, but inquiries of general interest will be answered through the columns of the Musical Courier, with the names of the inquirers omitted. Following are some inquiries received lately, and the answers to them. These indicate the range of subjects upon which information is sought.—Editor's note.]

## Again the Public School

A notice has been received that Public School No. 21 in Mott street has a band, and that this band is a well trained and capable one is shown by the fact that they recently gave a concert at one of the armories for the benefit of destitute wives and children of militiamen who are on the Mexican border.

If there are other public schools with band or any musical organizations, the Information Bureau will be pleased to receive details of the same.

\* \* \*

## Beginning to Teach Violin

"Will you kindly give me the information necessary for one beginning to teach the violin?"

"What books to start with, how to teach successfully, all musical literature on the subject, and all other such hints and suggestions as will aid me in teaching the violin."

As you are beginning to teach the violin it is to be presumed that you have taken lessons from some teacher of the violin, and that you consider yourself qualified to teach. If your training has covered a number of years, as it must have done for you to feel equal to teaching others, you must have not only worked from textbooks but you must also have had opportunity to become acquainted with much musical literature about the violin and the teaching of it.

Also, you must have acquired a "method" or "school" from your teacher. You must have had textbooks, and these textbooks must have been aids to you in acquiring that method or school. If they were not such aids, why then, your lessons could not have been of much benefit, and you would not have any real method but a conglomeration of styles, and therefore be quite unfitted to teach.

Why not use the textbooks from which you studied? Were you not satisfied with them? If you felt them worthless, such as you would not yourself use in teaching, you must have had little confidence in your teacher and should have sought another.

The musical literature of the violin is so extensive that it cannot be acquired all at once, just when you are beginning to teach. During the years that you have studied—for it takes years to know the violin sufficiently well to teach—you must have read much in connection with your lessons; that is, if you were studying seriously. The public library in your city undoubtedly has a musical department, a reference library where musicians and others can

sit and read, even if the books cannot be taken from the building. There is such a department in the Public Library of New York, where a courteous attendant gives information about books desired on any particular branch of music.

If you are qualified to teach and have made a beginning why are you not satisfied with the textbooks that you studied, and why are you not acquainted with the musical literature of your profession? To be a successful teacher you must know all about textbooks and other books before you begin your teaching, or else you are not prepared to do justice to your pupils. Teaching is an art requiring patience, skill and knowledge of the subject to be taught. The only hint or suggestion that would seem of any value to you is, that you should thoroughly understand and master your subject before attempting to impart knowledge to others. If for any reason you lack confidence in your ability as a teacher and are doubtful how to teach, what books to use, etc., etc., you should commence at once to remedy your defects. There is no royal road to learning; it takes hard work, much time and continual study to master any instrument, and because you have begun to teach does not mean that you have ceased to study. Each lesson that you give should also be a lesson to yourself, from which you should derive benefit. A successful teacher is not always the one who has the greatest number of pupils, but the one whose pupils show the beneficial effect, in the greatest degree, of the instruction received. The important moment in any branch of learning is at the beginning. If there is a good foundation laid, solid and secure, a thorough knowledge of the fundamental principles upon which a substantial superstructure can be built, why, the teacher can congratulate him or herself that the important and most essential part of the work has been accomplished. This means not only hard work for the pupil, but also for the teacher and a thorough knowledge of the instrument taught. Nothing can be left to chance. Know your subject before you begin to teach and you will have at least one of the essentials for being a successful teacher.

\* \* \*

## Untrained Singer

"I am considered a good singer (soprano) with very little training, which I am sure is not much of a drawback. Will you kindly let me know how I can get in touch with some people or an agency, as I would like to sing at concerts or in a choir, etc."

While the above inquiry differs in some respects from many others that have been received on the same subject, in a general way the same answer can be made to them all.

In this case the singer being untrained would be a great drawback to any public work, no matter how excellent the voice. The untrained singer seldom appeals to the general public. The flatteries and compliments of friends in regard to the beauty or quality of a voice or of singing are most unfortunate; it is seldom that such a voice or singing satisfies the critical ear, which is the final judge to make or mar a success.

Not but what there are untrained singers before the public, but they are untrained usually from having studied with incompetent teachers; they are trained in a way, although it may not be a good way. One calls to mind a well known English singer who boasts of having had little training, but to the musician it is always a matter of great regret that the beautiful voice should not have been properly trained. Each year the public becomes more critical of either vocalist or instrumentalist. The American public is becoming better educated to listen to music each year, and while there is much to be desired in this respect it cannot be denied that the standard of music is higher than formerly. Read some of the criticisms in the daily papers. It used to be that a critic said the singing or playing was not good, or was very bad. Now they tell why the performance is good or bad. Such criticism is of great advantage to the musician; it is possible to try to remedy defects that are pointed out in a clear and friendly way by one in authority. When critics disagree—well, that is another story.

To all those who have asked about teachers or agents, we will suggest that if you read the MUSICAL COURIER carefully you will find the names of the principal teachers and agents throughout the country. The best teachers in the world are right here in the United States; they always have been here, but the glamor of Europe attracted many who could see no honor in a prophet of his country. One of the leading teachers of New York has more pupils in public work than almost all the teachers of Europe put together, some dozen or more whose names are well known wherever music is known, with dozens as choir and concert singers, many more as successful teachers, and each year this enormous list is being added to. As was said recently, in an answer in the Information Bureau, one of the best known teachers in Europe said, "Of the many pupils who have passed through my studio in the past twenty years, there are only half a dozen of whom I can

(Continued on page 43)



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## INFORMATION BUREAU OF THE MUSICAL COURIER

A department known as the Information Bureau has been opened by THE MUSICAL COURIER.

Information on all subjects of interest to our readers will be furnished, free of charge.

Artists, managers, clubs, students, the musical profession generally can avail themselves of our services. We are in touch with musical activities everywhere, both through our international connections and our system of complete news service, and are therefore qualified to dispense information that will be valuable to our readers.

THE MUSICAL COURIER will not, however, consent to act as intermediary between artists, managers and organizations. It will merely furnish facts.

All questions received will be treated confidentially.

All communications should be addressed  
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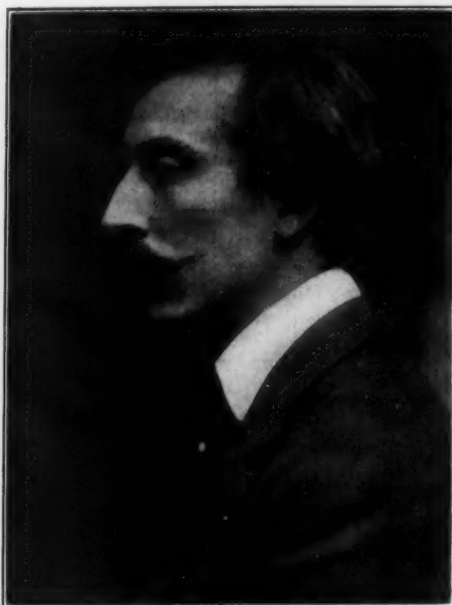
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Ernest Schelling, pianist, who introduced the compositions of the ill fated Enrique Granados to this country, is to receive recognition from the Aeolian Company very similar to that with which it honored the Spaniard. The company has persuaded Mr. Schelling to play and autograph some special records for the Duo-Art Pianola.

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American pianist.

Bureau, also of Aeolian Hall, Mr. Schelling will make a concert and recital tour extending to the Pacific Coast and back, including engagements with the principal symphony orchestras in America.

**Mischa Glusckin's Vision**

It happened about six years ago. Mischa Glusckin, the talented young violinist, then a lad of about sixteen years, had been sent from his home in Riga, Russia, to Leipzig, Germany, to further his musical education. One day he was feeling particularly homesick and dejected when suddenly a wonderful vision appeared to him. This vision was the turning point in his career and has proved to be the greatest force that ever entered his life. And this was the vision—A beautiful American girl, dainty, petite, with a smiling face trudging along toward the conservatory carrying her violin. From that day on young Glusckin lived in a new world, populated principally by one vision of loveliness. From that day on his career became a matter of serious importance. When the war clouds darkened Europe, this beautiful American girl returned to her native land. Needless to say, Glusckin was not too tardy in following. And Glusckin confided this secret the other day to the writer that the greatest element in his success is his wife. She is his most severe critic, his counsellor and his friend. That is the story of Mischa Glusckin's vision and that is how it happens that this celebrated Russian artist has become an American citizen.

**Finnegan in Pittsburgh**

John Finnegan, tenor, soloist at St. Patrick's Cathedral, New York, sang for 4,000 people at the Pittsburgh Exposition recently. The Pittsburgh Dispatch next day printed his picture, with the following notice of his singing:

SOLOIST SCORES.

GREAT OVATION GIVEN JOHN FINNEGAN, EXPOSITION CONCERT SINGER. John Finnegan, tenor soloist at St. Patrick's Cathedral, New York City, and master interpreter of the ballads of Erin, achieved one of the most remarkable individual triumphs ever witnessed in the Exposition, last night, when he sang "Come Back to Erin" before an audience of 4,000 persons. His voice is clear, rich and full. In his interpretation of "Come Back to Erin," he expressed the true Celtic sentiment of the ballad, singing with admirable phrasing and with a shading that added immeasurably to the effect.

**Warren Proctor's Michigan Success**

In the third recital by Warren Proctor before a Cadillac (Mich.) audience, the Daily Press speaks of him as "Having pleased the Cadillac people by the singing of a splendid program. All the sweetness of voice and charm of manner which has made Mr. Proctor's work so popular here contributed again last evening to the great pleasure which his singing provided, and every moment of his singing was thoroughly enjoyed. Warren Proctor's popularity was increased by his recital of last evening and a most enjoyable one was provided through his artistic work."

**Besekirsky-Veryl Attract Big Schenectady Audience**

Wassily Besekirsky appeared in joint recital with Marion Veryl at Schenectady, N. Y., Saturday, October 21. This was a return engagement for Mr. Besekirsky, as he had been heard in that same series last year. The manager of the Schenectady concerts wrote to Anne Friedberg, Mr. Besekirsky's manager, that only standing room remained, and hundreds of people were turned away.

In spite of the long program, the artists had to give many encores. Among Mr. Besekirsky's numbers were three Danish songs by Herman Sandby. Miss Veryl gave an almost entirely American program, singing songs by Marion Bauer, Marshall Kernochan, Hallet Gilbert and Dagmar Rübner.

**Among Robsarte's Professionals**

Alice Marin has been engaged and is appearing in "Le Poilu," Théâtre Français. Julieth Veltin, the Brussels soprano, is soon to appear in vaudeville. Mme. Veltin's Brussels home was destroyed, and her villa near Lille as well, by artillery fire. Mme. Veltin is a product of the Brussels Conservatory. Another daily pupil at Mr. Robsarte's Hotel Woodward studio is Betty Wheeler, who has just completed a successful two year contract over the Keith and Orpheum circuit. Arthur Sovensen is engaged as solo tenor in the First Presbyterian Church, Greenwich, Conn. On October 1, sixteen of Robsarte's singers were rehearsing or appearing in local theatres.

**Sioux City Endorses Zoellners**

The Zoellner String Quartet made its third appearance on the Morningside College Lecture Course, Sioux City, Iowa, Tuesday evening, October 24, giving the opening number for this season. That this company is one of the finest string quartets in the country was fully demonstrated before a large audience that showed its keen appreciation of this most perfect type of all concerted music. Beauty of tone, balance of parts, unity of musical thought, clear and intelligent interpretation gave sufficient evidence that this quartet is made up of four artists with but one purpose.

The Zoellner String Quartet will always be given a hearty welcome by Sioux City music lovers. C. A. M.

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**A. F. Pinto for New York College of Music**

The New York College of Music has engaged A. F. Pinto, harpist, composer and pedagogue, as a member of the faculty. Eighteen years ago Mr. Pinto was a student at this institution, and it naturally gives him great pleasure to return as teacher.

Mr. Pinto's rise to a position on the faculty of the oldest musical college of the metropolis, as well as a record of



A. F. PINTO,  
Who joins the New York College of Music faculty.

pupils who have reached the front rank, is most interesting.

"My first musical education was at the age of nine years, under Maestro Catalana," said Mr. Pinto to the writer. "He arranged for me to sing a tenor solo on Easter morning, at old St. Patrick's Cathedral of New York, which resulted in my becoming solo tenor."

"After graduating from St. Patrick's Christian Brothers' Academy, I began to study theory and piano with Giovanni Lamalfa, violin with my brother, and harp with Vincent Decunto. After two years, he advised me to go to Europe. However, I decided to enter the New York College of Music, to study harmony, counterpoint and instrumentation with Messrs. Müller, Pearce and L. V. Saar. I was also a member of the student orchestra class under the direction of Frank Van der Stucken. At the same time I studied harp with H. Breitschuck, and afterward under A. F. Toulmin. I devoted three years under the tutorship of L. V. Zottarelle, a prize scholar of Adolf Hassellman. My studies on harp and composition were under tutors each using a different method—German, Italian, French and English. Likewise my harmony, counterpoint and instrumentation were under pedagogues of three different schools. The different methods have been extremely valuable to me."

"In 1900 I organized and conducted a symphony orchestra composed of seventy-five boys, whose ages ran from twelve to eighteen years. These boys rehearsed in secret for two years, and made their debut at the Herald Square Theatre in New York under the title of The New York Boys' Symphony Orchestra. Afterward we had five successful tours, including among engagements in the seasons

of 1903-04, Willow Grove Park, Philadelphia, and at the Pittsburgh Annual Exposition.

"One of my most pleasing recollections of this time was Mascagni's first visit to America. He accepted an invitation to a concert by the New York Boys' Symphony Orchestra, and after I conducted the 'Ode to the Sun' (from his opera 'Iris'), he was surprised and astounded with the performance of the young men."

"So, instead of devoting my time to foreign study, I have engaged in pedagogical work, both in harp and composition, at Ladycliff Academy-on-the-Hudson; Mt. St. Ursula Academy, College of New Rochelle, N. Y.; Mt. St. Mary Academy, Newburgh-on-the-Hudson; St. Dominick Academy, New York. The orchestra was disbanded, but its individual members afterward were grouped together in such organizations as the Volpe Orchestra and the Manuel Klein American Symphony Orchestra."



"THE MAN WITH THE CANE."  
This caricature of Thuel Burnham was made by his friend, Hugh Mackey, the artist.

**Cadman Songs for Australia**

Australia is becoming interested in American music. Melbourne has asked for 2,500 folders of Charles Wakefield Cadman's works. "A Successful American Composer" tops the short biographical sketch of Mr. Cadman, and then follows a thematic list of Cadman songs, containing "I Hear a Thrush at Eve," "When My Laddie Turns Back

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Cadman songs are finding their way all over the world.

**Musicians' Club Musicale**

One of the best programs ever presented at the Musicians' Club of New York was given on Sunday night, November 5, the occasion being the first Sunday night musicale of the season. By arrangement with Foster & David, the New York managers, the entertainment committee presented Florence Otis, coloratura soprano; Florence Hardeman, violinist, and Arthur Bergh, accompanist. At the close of the program the artists were given a rising vote of thanks. Afterward they were entertained at supper by Mr. Bergh.

**The Berkshire String Quartet in New York**

The Berkshire String Quartet, formerly known as the Kortschak Quartet, has settled in New York City. The permanent summer residence is in Pittsfield, Mass., in the Berkshire Hills, from which the quartet derives its name. The personnel is: Hugo Kortschak, Clarence Evans, Herman Felber, Jr., and Emmeran Stoeber.

This season will be devoted to study, and no public appearances will take place, except the New York debut of the organization, on March 20, at Aeolian Hall, under the management of the Wolfsohn Musical Bureau. During the year the quartet will give fortnightly Sunday musicales at the residence of Mrs. A. S. Coolidge. The first pro-



THE BERKSHIRE STRING QUARTET.

Hugo Kortschak, first violin; Emmeran Stoeber, second violin; Clarence Evans, viola; and Herman Felber, Jr., cello.

gram took place on November 12, when the quartet by d'Indy, op. 45, and Mozart quartet, No. 18 (Peters) were presented.

**Helen M. Lyons' Versatility**

Helen M. Lyons, pianist and accompanist, is also manager of an orchestra which is available for concerts, recitals, musicales, and private as well as public dances. She also directs a ladies' trio, consisting of violin, cello and piano.

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## Frida Bennèche's Distinguished Admirer

Frida Bennèche, the American coloratura soprano, has an interesting collection of souvenirs presented to her during her European career, by members of the nobility. Among them is a silver and turquoise jewel case, the gift of Constantine Pobedonostzeff, Russian Secretary of State under three czars.

The meeting occurred when the singer was a little girl and was passing the summer at Baden-Baden, with her



FRIDA BENNECHE.

Taken at Bridgeton, Pa., where her records have become popular owing to her recent concerts.

family. "Pobedonostzeff was extremely fond of children," said Mme. Bennèche, recently, "and there were seven in our family. I was a regular tomboy and he used to watch us at dinner (he took his meals at our hotel) and laugh at our pranks. He became very much attached to me, and I remember now that some of the happiest days of my childhood were spent with the dear old gentleman. I enjoyed all the lovely rides through the country with him, and frequently used to sing for him in my childish voice. He was very much interested in my voice and predicted that I should one day become a singer. Because of my tender years, I treated him like an ordinary human being. Can you imagine my telling him that 'nice old men didn't have spots on their coats,' and insisting upon cleaning it for him? Yet I did it, and he never forgot the occasion, and in later years reminded me of it. I still have an Easter egg, which had been sent to him by the Czar and which he presented to me."

Mme. Bennèche has a striking personality as well as personal charm, that is sure to attract every one with whom she comes in contact. The accompanying photograph was taken at Bridgeton, Pa., where Mme. Bennèche's new records of German folksongs first were distributed, and where she has a host of admirers.

## New York Artists Do Not Monopolize Music League of America List

Criticisms that the Music League of America gives its chief support to New York artists have recently been made. The Music League thinks that the best refutation of these criticisms is in its own records. An examination of a list of 100 artists proves that New York is mentioned as an exception, not the rule. Throughout, the proportion of New York artists to those from other parts of the country is not found greater than in the following list: May Peterson, Oshkosh, Wis.; David Hochstein, Rochester, N. Y.; Royal Dadmun, Williamstown, Mass.; Salvatore de Stefano, Naples, Italy; David Sapirstein, Pittsburgh, Pa.; Winifred Lamb, Chicago, Ill.; Sara Gurovitch, New York; Robert Gottschalk, New Orleans, La.; Edna Dunham, Chicago, Ill.; American String Quartet, Boston, Mass.; Alfred Newman, New Haven, Conn.; Hans Kindler, Rotterdam, Holland; Rosalie Miller, Memphis, Tenn.; Walter Vaughan, Fayette, Pa.

## Alberto Jonás Club Resumes

The Alberto Jonás Club of New York has resumed its weekly meetings. The club, which has doubled the number of its members since last year, has for its main objects the

furtherance of the musical interests of its members and mutual help for attaining assurance and confidence when appearing in public. Membership is open to any one interested in music and whose candidacy is presented by an actual member of the club.

Besides its weekly musical gatherings, the Alberto Jonás Club arranges, every season, several large musicales, at which well known artists appear. The last concert of this kind was given March 8, 1916, on which occasion David Bispham, Arthur Hartmann and Alberto Jonás furnished the program.

## Lillian Sherwood Newkirk Has Large New York and Norwalk Vocal Classes

Lillian Sherwood Newkirk, whose studios are in the Metropolitan Opera House Building, New York City, also has a large private class and a very fine chorus at the "Hillside" school, Norwalk, Conn. She has students from Texas, Pennsylvania, Michigan, Iowa, Oklahoma, Massachusetts, Kentucky, etc.

Grace Burnes, contralto, was heard on October 26, at Hotel Taft in New Haven, Conn., at the meeting of the State Teachers' League of Connecticut in songs of Schubert, Schumann and Franz, with splendid success.

Alice Smith-Godillot, one of her artists, sang at His Majesty's Theatre, Montreal, Sunday, November 4, under the management of Lamontaigne, in one of the series of his concerts there.

Many Newkirk pupils have prominent church positions and are well known concert singers.

## Six Engagements in Ten Days Walter Golde's Record

Walter Golde, the accompanist and coach, who is now busy in his latter capacity at his new studio, 150 West Fifty-seventh street, has no less than six engagements as accompanist within ten days during November. On the 9th he accompanied Arthur Herschman at Aeolian Hall, on the 15th, Rosalie Miller in a Washington recital; Jacques Thibaud on the 16th, at Aeolian Hall. He will play for Lucy Gates in a private recital on the 17th; David Hochstein in Newark on the 18th, and the same artist at Aeolian Hall on the 19th.

## Godowsky and His Art

### A Word of Appreciation by Josef Hofmann

(From the December number of Vanity Fair.)

A few days ago I was asked by a friend: "Why is it that everybody loves Godowsky?" I answered: "Because his character is as true as gold and his art as pure as crystal. Little wonder that every one that knows him and his art loves him."

With this happy combination of high personal artistic qualities, Godowsky exerts a strong influence upon his fellow artists. I doubt if there are many pianists today that have not learned something from him; I know that I did and I am thankful for it.

Before I met Godowsky, I had the good fortune of associating with Rubinstein, who was loved by all that knew him; yet I can scarcely imagine a greater contrast than exists (Rubinstein died in 1894) between these two men, both in their personality and in their art (which, by the way, proves to me that in art as in life people may serve different gods and still be holy).

If Rubinstein, as an artist, was entirely suggestive and rather abstract, Godowsky is absolute and concrete. Which of these two tendencies in art is the greater depends upon the point of view. A hypnotist makes us see things and feel about them as he wants us to, while the scientist presents the things to us as in reality they are.

Another vital difference between Rubinstein's and Godowsky's art is that Rubinstein's great power of suggestiveness would convince even an average listener, while Godowsky requires a pianistic connoisseur for it. I use the term "pianistic connoisseur" intentionally, because Godowsky's art is entirely, intensely and exquisitely pianistic. He does not strive for orchestral or vocal effects; his art is always within the range of the piano, a range which he found large but still further augmented. In my comparison I speak of Rubinstein as if he were still of this world, because he will never die in my memory.

If Chopin is regarded as the spirit of piano composition, Godowsky represents the spirit of pianistic expression, although his art aims still higher, since he is not only a reproductive artist, but a creative one as well. His transcriptions for the piano and his own piano compositions have beyond question enriched the idioms of the piano; with idioms which "we" should not register with grammarians but with poets and orators.

Not only the popular, but sometimes even banal melodies and musical thoughts turn into poems of bewitching beauty when touched by his beautifying art. When we hear Godowsky play Johann Strauss' "Fledermaus," "Künstlerleben," "Wein, Weib und Gesang," etc., we cannot help wondering whether Strauss himself ever dreamed of such beauties of harmony and of such dignity of polyphony as Godowsky imparts to them. Though small in stature, Godowsky is a great master of his art.

### MANAGEMENT

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## Information Bureau

(Continued from page 39.)

feel proud, and one of those was a singer when she came to me."

As for the agents, it is not probable that any of them would be willing to undertake the launching of an untrained singer, there must be something more than just a voice for an agent to recommend a soloist, whether for choir or concert. Never has there been so much interest shown in music as now, small towns and cities are asking for good music, and the writer knows of a town of only two thousand inhabitants where there is a village band which plays each week in public, the village subscribing the funds necessary. In this village there is also a well paid and well trained quartet choir, while a series of subscription recitals is being given during the winter with soloists of standing. The Lyceum course, which formerly was devoted to stupid, uninteresting lectures of no value to any one, now has a number of musical events, when quartets, vocal or instrumental, give excellent programs to interested listeners. Each year the number of the concerts increases, and the reports of these musical affairs in the village paper show both an appreciative and critical understanding. In this same village there are three music teachers for piano, violin and singing, respectively. This in a place where formerly the aspiring musician was obliged to seek lessons in a neighboring city. All of which leads one to believe that the untrained musician today has little chance. In fact the unskilled workman, whether in the arts or the industrial world, has to lag far behind the trained worker.

If you have a good voice, why not make the best possible out of it; it will be a satisfaction to study—or so it would appear—and develop a good voice into a better one.

## Elizabeth Dickson's Philadelphia Recital

Under distinguished patronage, Elizabeth Dickson, contralto, gave a recital on November 1 at Witherspoon Hall, Philadelphia. Miss Dickson, whose program included songs in German, Italian, French and English, proved to be a vocalist of sincere purpose, her singing being entirely unaffected. Her first group consisted of German Lieder, while a Tuscan folksong and numbers by Debussy, Artci-boucheff and Weckerlin made up the remainder of her songs in a foreign language. Her selections in English consisted of a group of songs by Giorni and numbers by Carpenter, Ronald and Rummel. In the group of songs by Giorni, Miss Dickson was accompanied by the composer, at the piano, who arranged these songs especially for her. Ellis Clark Hammann was the accompanist for the remainder of the program, which gave satisfactory assurance that this important portion of the recital would be successfully accomplished.

## Anne Arkadij's Chicago Recital, November 22

Anne Arkadij, the Lieder singer, will sing songs by Schubert, Schumann, Cornelius, Franz, Saint-Saëns, Chausson, Fauré, Debussy, Hopekirk, Rachmaninoff, Brahms, Strauss

and Marx, November 22, at the morning musicale given by Carl D. Kinsey at the Ziegfeld Theatre, Chicago. John Doan will play the accompaniments.

GODOWSKY'S PLAYING  
WINS SAN FRANCISCO

## King of the Keyboard Welcomed Royally on Pacific Coast

San Francisco, Cal., November 5, 1916.

The week has been busy, musically, Godowsky's two concerts, following the first, of last Sunday, drew tremendously large audiences. The program today was made notable by Godowsky's performance of the entire twenty-four Chopin preludes and by Schumann's group of "Scenes from Childhood," all the numbers of which were played with exquisite taste. As heretofore, Godowsky thrilled with the perfection of his inimitable art.

Today was also the occasion of the first of the "pop" symphony concerts by the San Francisco Symphony Orchestra under Alfred Hertz. A "standing room only" audience attended.

The Chamber Music Society opened its season last Tuesday night. This organization consists of Louis Persinger, director and first violin; Louis Ford, second violin; Nathan Firestone, viola; Horace Britt, cello; Gyula Ormay, piano, and Elias M. Hecht, flutist. All but the last two named are members of the Symphony Orchestra.

Society and music lovers generally, gave the organization a large audience and an eager audition. On Tuesday night, the Loring Club also opened its season with an interesting program of works for male chorus.

D. H. W.

## Echoes of William Wheeler's Song Recital

Following his first New York recital at Aeolian Hall, on the evening of November 2, William Wheeler, the tenor, gained praise and recognition from the daily press. Appended are excerpts from some of his notices:

Mr. Wheeler has a better equipment than most of the few tenors who appear in the song recital field. He has a pleasant stage manner, sings without any affectation whatever. . . . His voice is a real tenor, which is resonant throughout its range. Mr. Wheeler should be an addition to the thin ranks of the recital tenors.—Times, November 3, 1916.

Mr. Wheeler sang with a voice of powerful, yet good quality, which in its lower notes extended into the baritone range. He uses it on the whole well. In style he gave a good showing in musical intelligence, depth of expression and refinement in taste. His diction was excellent.—Sun, November 3, 1916.

Mr. Wheeler, . . . possesses a voice which is skilfully and tastefully used. In his Italian group, . . . his sense of style and his admirable legato were evident, while he sang his folksongs, . . . with feeling and simplicity. His reception from a large audience was cordial in the extreme.—Tribune, November 3, 1916.

## Ernest Hutcheson to Take Complete Rest

Ernest Hutcheson, after his strenuous tour of last season, has found it necessary to take a complete rest from

public playing, and will not appear in concert again before October, 1917.

## Wichita, Kan.

(Continued from page 37.)

## Notes

The Fairmount College Conservatory, the Friends' University Music School and the Wichita College of Music all opened auspiciously with special programs this month. The Wichita College of Music gave a three-day festival, introducing many new teachers on this season's faculty, notably Dr. Morton, pianist, and Neal McCoy, tenor. It was their tenth anniversary.

Mrs. Maude Drake Inskeep, formerly of Marion, Ohio, is a new addition to Wichita's musical fraternity. Mrs. Inskeep is a pianist and conducted a studio at Marion for the past fifteen years.

Luella Weaver, pianist, who has been active professionally in this city for the past six years, will be missed here. Miss Weaver was married last month to Ray E. Burke, principal of the high school at Bonanza, Ore., and they are making their home in that State.

Bernice Kelley left last week for Chicago, where she will resume her study at the Columbia School of Expression. Dorothy Crew leaves this week for work in the same school.

The Wichita Musical Club begins its twenty-fifth year of active work. The first regular meeting of the year was held on September 22. Four night programs, to be open to the public, and sixteen afternoon programs for club members, comprise the list of work mapped out by this active club. A Christmas party and twenty-fifth anniversary party, and a reception by the president, Mrs. E. E. Higginson, at her home, complete the social activities. The first of the night programs, October 24, introduced several new local musicians to Wichita.

Hope Hardie, violinist, pupil of Ralph Brokaw, completed a successful summer in Chautauqua at the head of her own company playing the Middle States. She visited Wichita this week en route South, where she has signed up for 120 dates with the Mendelssohn Sextet under Dixie Lyceum management.

Mark Sandford and Lorenz Hansen, violinists, have gone to New York to continue study for the season. Mr. Sandford was the violinist who was given much publicity and a notice by "Variations" on having his fingers clipped to improve his fingering faculty. The outcome of this unusual operation has not been recorded to date.

Mrs. Frances Hughes Wade, harpist, announces a series of matinee musicales to be given this season. Mrs. Wade will feature both the large and Irish harps, and will have no less than six large harps ensemble on one of the programs. Among the patronesses of the musicales appear the names of many of the most prominent society leaders of Wichita.

Mme. Neri, the prima donna, and daughter Jean, of New York, were guests of Merle Armitage, the local manager, on September 9. They were the recipients of several social honors while in Wichita. R. B.



## HELEN STANLEY'S "CARMEN" SUCCESS WITH ELLIS OPERA COMPANY

TOLEDO, OHIO, OCTOBER 16.

"She left an ineffaceable impression. Her voice is rarely lovely in its purity and sweetness."—Toledo Blade.

"Helen Stanley's pure soprano tones made a tremendous impression. She possesses a peculiarly lovely voice."—Toledo Times.

"Helen Stanley was a surprise and a delight."—Toledo News Bee.

MILWAUKEE, WIS., OCTOBER 18.

"Helen Stanley, as Micaela, was undeniably the vocal hit of the evening. Her voice is of a wonderfully clear, bell-like quality; warm, colorful and perfectly placed, it was the one voice in the cast that lost nothing of its carrying power in the great hall. Not one whit of its beauty was lost to the remotest listener. Miss Stanley received the ovation of the evening."—Milwaukee Journal.

"Miss Stanley was one of the outstanding features of the performance, her clear and sweet notes filling the auditorium like a bell."—Milwaukee Sentinel.

"The famous aria was splendidly sung, and the applause which followed showed how quick the audience was to appreciate Miss Stanley's art."—Milwaukee Free Press.

"Helen Stanley won the enthusiastic approbation of the hearers. She is an artist possessed of a brilliant voice and real acting ability."—Milwaukee Evening Wisconsin.

ST. PAUL, MINN., OCTOBER 20.

"Too much could not be said in praise of Helen Stanley's Micaela."—St. Paul Pioneer Press.

"Miss Stanley has a voice of most unusual beauty and appeal, and her fine method exhibits itself in the perfect smoothness of her tone. Personally, she is good to look upon and both sang and acted the role with perfect taste and intelligence."—St. Paul News.

"Honors go easily to Helen Stanley, whose Micaela was delightfully done. Miss Stanley's voice is clear, flexible and pure, and just the quality needed to interpret the Micaela music."—Minneapolis Tribune.

OMAHA, NEB., OCTOBER 23.

"Miss Stanley's voice is of a transparent beauty and purity."—Omaha World-Herald.

## PROLONGED PLAUDITS OF KANSAS CITY AUDIENCE GO TO HELEN STANLEY.

"For Kansas City, the opening of grand opera recorded the triumph of Helen Stanley.

"Whatever verdict technical critics might place upon the great galaxy of noted artists, there was no mistaking the verdict of the vast audience, which was swept away in a tumult of enthusiasm by the singing of Miss Stanley.

"It was she who received the prolonged plaudits—and it was of her that deepest memory lingered and comment most profuse and laudatory.

"Fame has come to Miss Stanley before, won by her talent on the concert stage. But the present tour of this protegee of Mrs. Armour, who discovered the wonderful voice and furnished the chance for its development, is the first time that comparison with more noted stars has been possible.

"Her place in the sun, as far as the music lovers of this city are concerned, was fixed last night. It is a place second to no other in her own world."—Kansas City Post, October 26, 1916.

HELEN STANLEY POPULAR.

"Helen Stanley scored the biggest hit of the evening. She is the greatest soprano ever heard in the South. The girl who once sang hymns in a church choir brought the Coliseum audience of 6,500 persons to its feet in an ovation following her solo in Scene 4, Act III. But this was not the first hit Miss Stanley scored. She received more than her share of applause at her three entrances on the stage."—Fort Worth Record, October 28, 1916.

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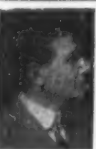
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## CHERNIAVSKYS PLAY FOR ROYALTY

Trio of Gifted Brothers Commanded to Appear Before  
Duke and Duchess of Connaught

An event which created quite a flutter in the social and musical circles of Victoria, B. C., was the "special command" performance of Leo, Jan and Mischel Cherniavsky, the renowned violinist, pianist and cellist, who for the second time appeared before their royal highnesses the Duke and Duchess of Connaught and Princess Patricia. The recital took place at the residence of the Lieutenant Governor of British Columbia, where the Duke was on a visit to bid farewell to Western Canada before leaving for England.

Besides the Lieutenant Governor and his wife, only a few distinguished guests were invited to the recital.

The Cherniavskys created a sensation not long ago in San Francisco. Their New York concerts at Carnegie



CHERNIAVSKY TRIO.

Hall will take place the afternoons of January 16 and 23, and are certain to arouse unusual interest.

## Emma Roberts Is Praised

Emma Roberts has returned to New York, after a brief tour with the Russian Symphony Orchestra. Miss Roberts also gave the opening recital for the Tuesday Morning Musicales Club of Rochester, N. Y., October 31. In Chicago the contralto deepened the splendid impression made there in recital last season. The Peoria Star said of her singing:

A singer in ten thousand, and maybe in a million. I never heard anything with such noble beauty of tone or fine dramatic vigor of expression as "The Eagle" was sung by this slender, dark haired girl last night. It was something to remember always.

Other engagements which Miss Roberts will fill within the next fortnight include a recital for the Schehman Club of Lynchburg, Va., and her first New York recital, which take place in Aeolian Hall, November 23.

Another engagement just secured for Miss Roberts by her representatives, the Musicians' Concert Management, Inc., is for a recital for the Woman's Musical Club of Winnipeg, Man., Canada, in March next. This will form the Western terminal of a tour which will include cities in Ohio, Illinois, Wisconsin and Minnesota.

## Frederick Gerard's Tour

Frederick Gerard, violinist, while on his Western tour, played in Chicago, November 11; gave a joint recital with Marie Kaiser at Defiance College, November 8, and at Marshalltown, Iowa, November 13.

Mr Gerard also is appearing in Indianapolis, Cincinnati and Pittsburgh, and will return to New York about November 20 to fill engagements booked by his manager, Walter Anderson.

## Begins Her Busy Season

During the past summer, Annie Louise David filled several concert engagements in California, the last of which was a recital before the members of the Friday Morning Club of Los Angeles, Cal., October 6. She is booked for the entire month of next October on the Pacific Coast.

Her first appearance in New York was made at the Comedy Theatre on Sunday afternoon, October 29. On November 9 she was soloist with Will Macfarlane, municipal organist of Portland, Maine; on November 13 and

14 she played in Poughkeepsie, N. Y. The first two weeks in January, with John Barnes Wells, she will appear in the Middle West; the first two weeks in February, in the South.

## GRAINGER PLAYS AGAIN

Percy Grainger, famous Australian pianist, gave a recital at Aeolian Hall, New York, on Wednesday afternoon, November 8, for the benefit of the Manassas Industrial School for Negroes, of Manassas, Virginia. Inasmuch as \$1,200 was received at the box office, one should say that Mr. Grainger's drawing capacity is of more than considerable value.

His program presented novelties of various kinds. Opening with "Variations on a Theme by Paganini" (Brahms), which was followed by Bach's Partita, No. 1, in B flat, he gave evidence of his usual brilliancy and evenness of tone. In the next group of old Dutch peasant songs and country dances, arranged by Röntgen, he played with poetical feeling and fine musicianship. His hearers were again charmed with his own two compositions, "One More Day, My John" and "Gay But Wistful." "Reel" (No. 4 of "Four Irish Dances") by Stanford-Grainger, proved to be an interesting and lively number, which promises to be quite as popular as the others. The youth and vitality of the performer seemed to be reflected in all of his lighter pieces. Cyril Scott's "Bells" and "The Garden of Soul Sympathy" were excellent types of the ultramodern music.

Grainger has become such a New York favorite, that merely an announcement of his appearance usually means that the box office is sold out.

## The Aborn New York Season

The regular artists of the opera company which Milton and Sargent Aborn will bring to the Park Theatre for the season beginning November 20 are Edith Helena, Bianca Saroya, Lillian Eubank, Marie Louise Biggers, Grace Baum, Giuseppe Agostini, Salvatore Giordano, Fausto Castellano, Louis d'Angelo Michele Giovacchini, George Shields and Louis Derman, with Ignacio del Castillo as conductor and Karl Schroeder as stage director. In addition to these, several favorites of the Aborn Opera companies from the Century and other theatres will appear as guests in special roles, including Lois Ewell, Bettina Freeman and Henry Weldon. The opera of the first week will be Wolf-Ferrari's "Jewels of the Madonna," which will be given every evening and Wednesday and Saturday matinees.

## At Daggers Drawn

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New York Times, Oct. 25, 1916.—"His tone is large and fine in quality."

New York Tribune, Oct. 25, 1916.—"His variety of tone color was most praiseworthy."

New York Sun, Oct. 25, 1916.—"He is a musician whose playing is never superficial."

The Evening World, Oct. 25, 1916.—"Played with the devotion and profundity of understanding which are his most prominent traits."

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## A MODERN ST. ELIZABETH

By CARL VENTH

When I was a small boy of eight years of age, my father one day took me to the Guerzenich, an old Hanseatic building in Cologne. The rooms in this historic place are adorned by exquisite frescoes. One of these appealed especially to my childish imagination. It represented Saint Elizabeth, the wife of the Landgrave of Thuringia, carrying a basket filled with bread, surrounded by a clamoring mass of poorly clad people, while one could discern behind some trees the figures of several men in knightly armor. Father then gave me the story. It seems that Elizabeth was very benevolent, and used daily to come down from the castle of Wartburg to bring bread to the poor. Her husband, of a jealous disposition, put a different construction on her daily visits, and one day, encountering her on the way, bade her open her basket. She did so, and, lo and behold! the basket was filled with flowers. Through this miracle and her good deeds Elizabeth was sainted after her death. A year after my visit to the Guerzenich, my father took me to his birthplace, near the castle of Wartburg, and showed me the place where Elizabeth lived and the path on which she wended her way to assist the poor.

I never thought that I should encounter in my life a Saint Elizabeth in the flesh, but miracles will not cease, and so it has happened. Only in this case, Elizabeth brings flowers to the rich, and a jealous public on inspection of the basket finds it filled with bread—the bread of life. The Wartburg in this case is Peterboro, New Hampshire, the basket is the MacDowell Memorial Association, the flowers are the voluntary gifts of people interested in the movement. The rich are the artists with their endowment of genius, and the miracle, the turning of flowers into bread, is the chance which the MacDowell Memorial Association gives to the artists for the development of their genius. Need I tell who is the modern Elizabeth? What MacDowell's artistic and sensitive nature found

necessary for his own growth, and what he wished his fellow craftsmen to have in a like degree, his wife, in loving remembrance, and possessed of a wide vision, with the aid of kindred spirits, has made possible. This haven for creative work and refuge from the daily struggle for existence is by no means a charity. The members of the colony pay for what they get, a small amount in money and a very great amount in work accomplished for the betterment of art and the race. I know from my own experience how difficult it is to find a place to work during vacation time, away from the crowd, and even well meaning friends, and still obtain some of the comforts of life which civilization has made almost a necessity for us.

I have tried the Maine woods, and they are wonderful, but where isolation is sought combined with comforts it is impossible to spend precious time running to the farms to obtain victuals which will provide the latter, as I was obliged to do there. I have tried the mountains in Norway, but the expense is almost prohibitive for the average mortal. I have tried the seashore, but for an artist who needs the woods the seashore becomes monotonous and dulls his imagination. But here in Peterboro I find the ideal condition for creative work. A beautiful forest, dotted here and there with charming studios, which cannot be seen until you are at the door steps. A community hall, where all take their breakfast; then each one—the painter, sculptor, poet, musician—wends their several ways along woody paths to their studios, to work for the day, among the solitude of pines and birches. At noon a little pony cart brings individual luncheon baskets to each studio, and after the day's work is over, they all assemble for dinner at Community Hall. No worldly cares, no troubles, just eat and drink of the best—all products of the farm belonging to the estate—and work the best you know how, and the expense? Just one iron man a day!

glowing reports of the event, that you have not only accomplished a good, most generous action, but also scored on this occasion, a new triumph for yourself.

In behalf of the Polish Victims' Relief Fund I beg of you to accept for your noble efforts and the keen interest in our cause the expression of my cordial, most profound gratitude.

Yours sincerely,

I. J. PADEREWSKI.

### California's Brilliant Composer-Pianist,

Fannie Dillon

Fannie Dillon, the California composer-pianist, has made arrangements to be managed during this season by Ethel Love, 615 Virgil avenue, Los Angeles. Miss Dillon's virile style of playing and her brilliant talent as a composer has caused her to be much sought after by music lovers of the Southwest. The lecture-recital upon Modern and Ultra-Modern Music, which she has given already in Los Angeles and will give this season in Pasadena under the auspices of the Music and Art Association, is a classic. She deals with the subject in a learned manner, pointing out differences in the various schools, and playing examples of each, but instead of being a dry display of erudition, the whole subject is treated with such humor that it becomes delightfully entertaining as well as instructive.

The appended list of Miss Dillon's compositions will give a fair idea of her activity in this line. Especially lovely is the prelude for piano, op. 8, No. 6, which is published by the John Church Co.

A list of Fannie Dillon's works are herewith given:

Suite in F, op. 1; "Zwei Stücke" ("Sommersturm" and scherzo), op. 2; minuet, op. 3, published by Albert Stahl in Berlin. Two études (étude in A flat minor and étude in A flat major), op. 4. Nature studies ("Autumn," "Pastoral," "Mirage"), op. 5. Six preludes, op. 6, published by the John Church Company. Sacred solo (soprano), op. 7. Heroic étude, op. 8, published by the John Church Company. Berceuse, op. 9. "Nocturne Elegiac," op. 10. Three characteristic pieces ("Ode to a Harp," "Spring Song," "Daffodils"), op. 11. Twelve variations, op. 12. "Down in the Orient" (song for soprano), op. 13. "Saul" (a musical melodrama upon the poem by Browning), op. 14. Three piano pieces, op. 15 ("Dialogue," "Dedication," "Sonnette"). Symphonic suite for orchestra, op. 16 (allegro maestoso, andante sostenuto, allegro giocoso). Two fugues, op. 17. Twelve melodious canons, op. 18. Three fantasies, op. 19. Eight descriptive pieces, op. 20, being published by the John Church Company. Nocturne, A flat major, op. 22. Two scenes from Hungary, op. 23. "Porphyria's Lover," op. 24 (a musical monologue for dramatic tenor; poem by Browning). Two novellettes, op. 25. Three miscellaneous pieces, op. 26 ("The Brook," mazurka, "Papillon"). Sonata in C minor, op. 27 (allegro maestoso, scherzo, pastoral, passacaglia, finale). Berceuse (for soprano), op. 28. "The Brook" (for soprano), op. 29. words by Tennyson. Symphonic poem for orchestra entitled "The Cloud," op. 30 (after the poem by Shelley). "She Walks in Beauty," op. 32 (tenor solo; poem by Byron). "From the Far West," op. 33 (soprano solo). "The Dawn," op. 34 (musical monologue for dramatic soprano; poem by

## The von Ende School of Music

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Edward Howard Griggs). "Sunset," op. 35 (choral work for women's chorus and dramatic soprano solo; poem by Edward Howard Griggs). "Evening and A Love Song," op. 36 (soprano songs; poems by Edward Howard Griggs). "A Midsummer Day's Dream," op. 37 (a grotesque operetta in one act). "The Message of the Bells," op. 38 (soprano solo). "She Walks in Beauty," op. 39 (second setting of the Byron poem as a monotone for baritone solo).

### Philharmonic in a "Home Symphony Concert"

The series of home symphony concerts organized by the Evening Mail had an auspicious beginning on Wednesday evening, November 8, at Carnegie Hall, with a large and appreciative audience. The Philharmonic Orchestra, led by Josef Stransky, played with its usual excellence the following numbers: Prelude, chorale and fugue (Bach); the "Unfinished" symphony (Schubert); the "Romeo and Juliet" overture (Tschalkowsky), and, of Wagner, the "Lohengrin" prelude and the "Ride of the Valkyries." Two Grieg numbers were added to the published program, in response, it was announced, to the large demand for Grieg in the votes of readers of the Mail's "Music in the Home" page, from which the program was decided upon.

The soloist of the evening was Anna Fitziu, whose charming voice and personality delighted the audience. Her first number was an aria from "Pagliacci," with orchestral accompaniment, after which she was recalled many times. Later in the program Miss Fitziu sang "The Nightingale," from the "Goyescas" of Granados, in which opera she created the role of Rosario at its world première last February at the Metropolitan Opera House; "Desir," by Sibelius, and Lehmann's "The Cuckoo," receiving enthusiastic applause and quantities of flowers. A distinct improvement was apparent in Miss Fitziu's high tones, which were remarkably more free than at times when she has been heard before. It was also noticed that there was more evenness in her medium register. At the piano for the Granados number was the young pianist, Paquita Madriguera, a pupil of the composer.

### Boice Men Singers

The Boice Studios, now at 65 Central Park West, New York, has turned out and is developing numerous men singers who are making names for themselves. A young Italian tenor is a recent product. For over a year past he has studied faithfully, and will soon be heard before larger Metropolitan audiences. He is not only a singer, but a linguist and widely educated personality as well. Some of the baritone and bass singers, products of the Boice Studios, are in prominent churches, where their voices and ease of singing are their best recommendations. They invariably retain positions. Dorothy Lane, contralto of a prominent Brooklyn church, has been offered a position in light opera, but she will not accept for the present.

The new studios have been handsomely decorated, the salons opening one into the other, making an unexcelled place for musicales. Two pianos situated in extreme parts of the handsome quarters, give opportunity for simultaneous vocal work; that is, while Mrs. Boice is giving strictly tone work, Miss Boice has another pupil coaching. There is still room for a resident pupil, who will share the home life of the Boices, which is marked by many happy moments, allied with numerous musical pleasures.

### Notes From Mme. Devine's Studio

Martha Wieber, daughter of Charles L. F. Wieber, of Cleveland, has come to New York to study with Mme. Devine and Yvette Guilbert. Miss Wieber comes from the studio of William Saal in Cleveland.

Marie Nicolaieff, of Petrograd, Russia, with a lovely soprano voice, is also studying with Mme. Devine.

### SWEDISH FESTIVAL CONCERT

Mme. Sundelius, Soloist, Showered With Flowers

The Gustavus Adolphus Festival concert, given under the auspices of the Swedish Lutheran churches of Greater New York, at Carnegie Hall, on Monday evening, November 6, was a gala event, drawing a large audience. Addresses were given by Mr. Whitman, Governor of the State of New York, and by the Swedish Minister in Washington, W. A. F. Ekengren. The Luther Chorus (O. T. Westlin, director) sang four selections.

Marie Sundelius, soprano of the Metropolitan Opera Company, was heard in the following numbers: "Die Lorelei" (Liszt), "En Lyra är hjertat" (Gustaf Stolpe), "Vallpiglat" (Bror Beckman), "Slocknande glöd" (Merikanto), and "Fjorton ar" (Folkvisa). Mme. Sundelius also sang the solo part in a Wennerberg number given by the Luther chorus, "De som med tarar sa," which, like all her songs, received enthusiastic applause. A pretty scene followed when the chorus, standing above, showered down a rain of flowers upon the artist, while two little children brought her armfuls of blossoms. This number, the Merikanto song and the charming folk song, were encored.

Hugo Hulten, singer, also was well received. Perhaps the best work of the chorus was in a lovely *capella* number by Grieg. The chorus' rendering of the March from "Tannhäuser" was spirited and showed good attack. John T. Erickson was at the organ and Oscar Magnuson at the piano for the chorus, while Isaac van Grove accompanied Mme. Sundelius. Other numbers were given by Linea Roberts (accompanist, Kathrynne Raboch), Mr. Erickson and the Edna White Quartet.

The Luther Chorus will continue its work during the year of 1917.

### Dostal Receives Personal Tribute

From Polish Pianist

That Ignace Paderewski appreciates the work that is being done for Poland by his fellow musicians, is shown in an autograph letter to George Dostal, the American tenor. Mr. Dostal arranged all the details for the Polish relief concert at the Brooklyn Academy recently, and, as a result, he was able to turn over about a thousand dollars to the fund. The following letter is highly prized by the tenor:

New York, December 29, 1915.

MY DEAR MR. DOSTAL—I deeply regret not to have been able to attend the concert in Brooklyn of which you have been the foundation and the crown. I regret it the more as I see, from the

## WOLLE DEDICATES ERIE ORGAN

**The Cathedral Organ Is Inaugurated With a Fine Recital—Cathedral Crowded to Utmost Capacity in Celebration of Rebuilding of Pipe Organ**

Of a recital by J. Fred Wolle in St. Peter's Cathedral, Erie, Pa., October 17, the Erie Evening Herald, October 18, had the following to say:

Dr. J. Fred Wolle, of Bethlehem, famed throughout the country not only as an organist, but as an interpreter of Bach music, selected his program to display to the full the varied qualities of the instrument. He it was who charmed great audiences at the St. Louis Fair by his playing of that immense organ which now has its home at Wanamaker's in Philadelphia. Hundreds of other cities have heard him play and, as in Erie, he always gives an evening of enjoyment. As was to be expected, his favorite Bach had a prominent place on the program. His Bach festival each year in the little Moravian church at Bethlehem, is the mecca for music lovers the country over and those who heard his interpretations last night, can guess the high quality of these performances.

He played several arrangements of his own from Bach, and his best number was his own transcription of Wagner's "The Death March of Siegfried," in which the tonal picture was brought out in all its majesty. In sharp contrast was his daintiest number, a gem by Shelly, "Minuetto" than which one could not ask more sweetness in tone. Another splendid number was the Handel "March and Oratorio from Hercules" and the "Air and Chorus" from Gluck's "Helen and Paris" was a close second.

## Inaugural Opening of "Le Salon"

"Le Salon" issued invitations for the inaugural opening of its new abode at the residence of Mr. and Mrs. Isham, 27 West Sixty-seventh street, New York, on Thursday evening, November 2. Ruth Helen Davis, author of "The Guilty Man," was the guest of honor. An enjoyable program was rendered by Christine C. Eymael, the charming soprano of the Paris and Brussels operas, the newly elected vice-president of Le Salon; Antoine de Vally, tenor, and M. d'Agarief, who sang in costume. Raymonde Delaunoy, of the Metropolitan Opera House, gave fragments of "Prince Igor."

Countess of Castelvoglio presided and made a short address on the charity concert which Le Salon is to give on November 25, at the Ritz-Carlton, New York.

## Wachtmeister Compositions

Axel Raoul Wachtmeister, the well known composer, having spent a profitable summer in Seal Harbor, Me., is back again in New York for an indefinite period. Count Wachtmeister is at present spending much time with his publishers, getting out his latest compositions. The John Church Company recently issued a number of exceedingly singable songs. "Awake, My Beloved" was played at the exposition last year and met with great approval there. "The Wanderer" is said to be a good bass song, while "The Lilac Hour" has been arranged for an orchestra.

During the summer the composer finished his work on a selection set to Elsa Barker's "Frozen Grail," intended for a male chorus. This and a number of other selections for voice and piano will be out shortly.

Count Wachtmeister has issued invitations for a private concert to be given at the MacDowell Club on the evening of November 21, where his compositions will be rendered by a number of excellent artists, including Mme. Beriza, Reinhold de Warlich, Gerald Maas and Andre Turret.

## Gray-Lhevinne Bookings for November

During November the artist couple, Estelle Gray, violinist, and Mischa Lhevinne, pianist, are booked to appear in the following cities: St. Joe and St. Louis, Mo.; Columbus, Bellefontaine, Bucyrus and Mansfield, Ohio; Andover, Mass.; Alton and East St. Louis, Ill.

## Faculty Concert at Malkin Music School

The Witek-Malkin Trio, Vita Witek, pianist, Anton Witek, violinist, and Joseph Malkin, cellist, was heard at the Malkin Music School, 10 West 122d street, New York, November 4, 1916, in Beethoven's "Variations" for trio, op. 121, and Smetana's trio, op. 16. The playing of this distinguished trio calls for superlative praise.

Joseph Malkin's performance of Bach's suite in C major for cello alone was a model of finished and artistic playing.

Chopin's nocturne in C minor, and Liszt's Polonaise in E major, as well as an encore, were brilliantly played by

Vita Witek, who was roundly applauded. The violin concerto by Brahms, op. 77, was rendered in masterly fashion by Anton Witek.

## Teachers Who Have Been Studying With Mme. Valeri

Among the teachers who came to New York to study with Delia M. Valeri recently are Robert Boice Carson, head of the vocal department of the Tulsa (Oklahoma) Conservatory of Music, and Kate M. Spencer, of Fort Wayne, Ind.

Mr. Carson has a tenor voice of uncommon beauty and power and has written Mme. Valeri several satisfactory letters from Tulsa, stating that he himself and his pupils are being greatly benefited by the course of study that he has had with the noted New York teacher.

Miss Spencer is a teacher of established reputation in Fort Wayne, Ind. She is the only teacher in that city who has studied seriously with Mme. Valeri for several seasons, and is a capable exponent of the method advocated by the distinguished New York vocal teacher.

## Von Ende Faculty Member Gives Recital

The recitals at the school of music over which Herwegh von Ende presides are always interesting and well attended. Small wonder, for the teaching staff of the Von Ende Music School is composed of eminent specialists, who are able to illustrate in their own performance what they teach. November 10, Mr. Granville, baritone, gave a program of three numbers, containing old Italian, German and American song composers' names. Much applause rewarded the singer, a good sized audience making up the body of listeners. November 17, at 8:30 p. m., a piano recital will be given at the school by Alberto Jonás, member of the faculty, and the handsome quarters are sure to be crowded, such is the drawing power of this pianist. On November 24 a students' recital will be given at the school.

## Roderick White's New York Program

Roderick White, violinist, will give his first New York recital of the season at Aeolian Hall, on Thursday evening, November 23, instead of November 25 as previously announced. His program includes three of his own transcriptions which will be heard in public for the first time. Following is the complete program:

Sarabande et double (Bach-Schumann), Aria (first time) (Haendel-White), Gigue (Bach-Schumann), Concerto in D major (Paganini-Wilhelmj), Melodie (Tschai-kowsky), Les Farfadets (Pente), Avi (Gluck-Manen), Valse-Caprice (Zsolt), Romance (Rachmaninoff), Caucasian Dance (first time) (Rubinstein-White), Saltarella (first time) (Wieniawski-White).

## Mme. Sundelius in Cleveland

Attached is a notice received by Marie Sundelius recently in Cleveland, Ohio, from the well known critic, James H. Rogers, in the Plain Dealer, October 11, 1916:

The recital . . . attracted an audience that filled the spacious ballroom of the Woman's Club. . . .

Mme. Sundelius gave her hearers much pleasure and was warmly applauded after every one of her songs. . . .

The voice of the Swedish singer is a soprano of excellent quality, . . . of wide compass and of noteworthy volume. She displayed . . . a fine and musicianly insight into the meaning of text and music, and there was constant evidence of intelligent and well considered purpose. Also, there were not wanting grace and animation in the lighter program numbers.

## Kaestner Scores in St. Louis

Mary Kaestner, dramatic soprano, now with the San Carlo Opera Company, is continuing her striking successes wherever she appears. During the St. Louis engagement the Globe-Democrat spoke of her as "inspiring," mentioned the "certainty of her art," and declared that "not a trace of the hackneyed manner that obtains with many sopranos who have to sing too often was discerned in the young woman's presentation of her role."

## Alexander Pupil in Opera

Among the goodly number of American singers who are members of the Silingardi Opera Company this year is the young baritone, Richard Bunn. Mr. Bunn, who is singing under the name of Riccardo Bonno, is a product of Arthur Alexander's studio. He studied with Mr. Alexander both in this city and in Paris. In the French capital he was coached by Maitre de Reszke as well.

## Anne Arkadij Engages Emil J. Polak

Anne Arkadij, the Lieder singer, has selected Emil J. Polak as her accompanist for this season. Mr. Polak's artistic resources will share in the offering of new songs by Walter Henry Rothwell, Schoenberg and others which Miss Arkadij will present.

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## RICHARD BUHLIG RENEWS ACQUAINTANCE WITH NEW YORK

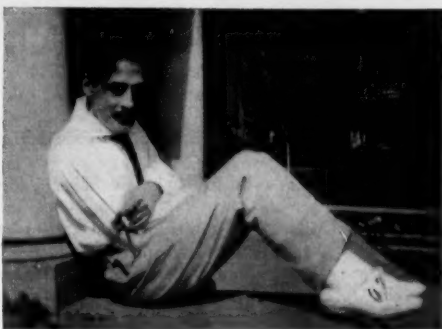
Absent Twenty Years, American Pianist Is Glad to Be  
Back in His Native Land

The lure of the European climes is quite strong—one which in some cases has been known absolutely to capture Americans to such an extent that they forsake their native country. So when the writer heard that Richard Buhlig, after an absence of twenty years abroad, had wandered back home, she wondered whether or not he, too, would show a preference for some country across the Atlantic. Not so! His happiness at being home was very patent.

"There is no place like New York," said Mr. Buhlig. "London is a village in comparison. New York might be called the melting pot of the world; it offers shelter to refugees from every part of the earth. Most certainly the world's best artists have sought her for shelter, and she has responded generously, through her music loving people. Do you know that I had to come here to hear Paderewski for the first time in ten years. And the Boston Symphony! The surety and preciseness of its work are quite bewildering. Although the field is well crowded, I do believe that the American public is suffering from indigestion—musical indigestion. Have they not more than they can digest?"

Asked if he did not think the situation was due mostly to the steady inflow of new artists, he replied: "Yes, perhaps, but young talent must be given a chance. One might say, though, that they retard the progress of finer artists. At my Aeolian Hall recital, I felt the genuine response of the people almost immediately. That in itself means so much to an artist. It helps him to express his inner self in his playing. For, after all, if he cannot do that, his mission is of no avail."

Mr. Buhlig explained that he spends a certain number of hours a day in solitude, concentrating and reading. In other words, the pianist feels that in order to gather his forces together, for use later in his work, these things are necessary. Mr. Buhlig, between concerts, is devoting a little time to teaching, which he enjoys very much. He finds Americans talented and on the alert all of the time. When the war broke out, Buhlig found himself in rather a compromising position in Belgium. He had no passport and claimed to be an American. His ability to speak German as well as he did English—which, by the way, Mr. Buhlig does with a decided English accent—aroused suspicion. His friends urged him to flee, and he did so just in time to get out of the country without a passport. The next day all those found without one were not permitted to leave the country. Had Richard Buhlig remained there longer than he did, New York and the pianist would not have had the opportunity of becoming reacquainted. Last season he was forced to cancel all engagements, so great was the strain brought about by worrying over the war.



RICHARD BUHLIG.

That is why opera, the symphonies and concerts are still in swing, so as to make the people forget their sorrows, in a measure. "We often remark to each other," said Mr. Buhlig, "what was Europe like before the war?" Those days are so dim in our memory, blotted out by intense worries."

### New York City Activities of Klibansky Pupils

Anne Murray, contralto, met with such success at her first appearance at the Rialto Theatre that her engagement was prolonged to six weeks.

Helen Weiller has been chosen as contralto soloist of the Harling Folksong Quartet which is booked for many engagements.

Alice B. Heydon has been engaged as soprano soloist at the Central Christian Church.

Patricia Murphy and Louise Davidson give recitals at the Educational Alliance, November 8 and 9.

Valeska Wagner, mezzo-soprano, replaced Mme. Galski at the Irish Bazaar on short notice. She sang a group of songs and met with success.

Felice de Gregorio and Walter Copeland are engaged for several appearances at public school concerts.

Marie Louise Wagner, dramatic soprano, gave a recital at Chickering Hall, October 31.

Betsy Lane Shepherd sang at the home of Mrs. Jonathan Thorne, Bridgeport, Conn., October 28. She gave songs in three languages, and her voice and art were greatly admired.

Mr. Klibansky's studio musicales again will take place on Wednesdays at 5 o'clock, at 212 West Fifty-ninth street, New York.

### The De Sadlers' First Home Musicale

Willy de Sadler, baritone, and his wife, Ellen de Sadler, soprano, just settled in their new studio apartment on Riverside Drive, New York, gave their first home musicale of the season Thursday afternoon, November 2. There was a large gathering of friends and music lovers, who were pleasantly entertained by a program in which the artist-couple took part, assisted by Jacques Jolas, young American pianist, and a new Danish artist who has recently arrived in this country, Wilfred, the lute player. Mme. de Sadler and Mr. Wilfred made their first public appearance of the season in Brooklyn on Sunday evening, November 12, at a Scandinavian concert, both scoring undisputed successes. Mme. de Sadler is also engaged as soloist for a special-Danish program which is to be given at the Waldorf-Astoria, November 27. Aside from his work as a soloist, Mr. de Sadler is busily engaged in teaching.

### Tolbert Mac Rae, Bass-Baritone and Teacher

When Des Moines' Chamber of Commerce concluded its gigantic municipal concert course with a Spring Festival, and brought to the city the Philharmonic Society, Tolbert Mac Rae, baritone, was chosen to appear in "Samson and Delilah." The Register and Leader, the leading paper of Des Moines, said: "Tolbert Mac Rae fitted himself admirably to his task; his voice showed to excellent advantage and he proved fine artistic intention and poise."

Mr. MacRae has made the most of his opportunities in study with eminent foreign and American teachers, which has been supplemented by several years of teaching and concertizing with success.

He is now an important member of the music faculty at Drake University, and will direct the choir of Grace Methodist Episcopal Church of Des Moines—said to be the largest Methodist Church in Iowa.

### Hazel Dawn a McLellan Product

Hazel Dawn, the light opera singer who is one of the particularly bright stars of the new Dillingham-Ziegfeld production which opened recently at the Century Theatre, New York, is a pupil of Eleanor McLellan. Miss McLellan has been aptly termed "the great voice builder and maker of singers," and her training is shown to advantage in Miss Dawn's beautiful voice.

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## ACROSS THE COUNTRY

**GALESBURG, ILL.**—Fannie Bloomfield Zeisler gave the opening recital of the artists' course presented under the auspices of the Knox Conservatory on Thursday evening, October 26. At this recital the eminent pianist presented a program comprising Beethoven, Schubert, a group of Chopin and two Liszt numbers. Other numbers on the course are Hugo Goodwin, who will present a program of organ numbers, and Charles Wakefield Cadman and Princess Tsianina in their unique recital.

**LOS ANGELES, CAL.**—At a recent dinner of the Gamut Club, a number of excellent artists were heard, among them Mariska Aldrich; Signor and Signora Valenza, harp and soprano; Arthur Bostick, piano; Bertha Fiske, in Oriental readings, accompanied by Lewis Coleman Hall, of New York, and last, but by no means least, May Macdonald Hope, piano, and Robert Staples, violin.

**LOS ANGELES, CAL.**—Anna Louise David gave a program of unusual artistic merit at the Friday Morning Club on October 6, which was greatly appreciated. She was assisted by Edith Sage Macdonald.

**LOS ANGELES, CAL.**—Joseph Nevin Whybark has moved his studio to Blanchard Hall, room 207. Mr. Whybark is a successful teacher and the author of a new book of school songs which show an altogether unusual understanding of the requirements of this very important branch of music.

**LOS ANGELES, CAL.**—The Mission Play, which played for over a year at San Gabriel and which is now on the road, has some very attractive incidental music. One of the most popular pieces which is being used is the "Song of the Mesa" by the talented Los Angeles composer-pianist, Homer Grunn. This piece was originally written for the piano and was reviewed in the columns of the MUSICAL COURIER some months ago.

**EASTON, PA.**—The New York Symphony Orchestra, Walter Damrosch, conductor, will be heard here on Thursday evening, December 7, under the auspices of the Easton Musical Bureau. Francis Macmillen, violinist, will be the soloist.

**MINNEAPOLIS, MINN.**—Christine Miller, contralto, is to be soloist for two performances of "The Messiah" in the cities of Minneapolis and St. Paul, on April 3 and 5, respectively.

**PHILADELPHIA, PA.**—Christine Miller is the contralto soloist announced for the Choral Society of Philadelphia, on Thursday evening, April 19, in "Israel in Egypt."

**SHREVEPORT, LA.**—Under the auspices of the Musical Festival Association, of Shreveport, La., Christine Miller, contralto, and Frederick Gunster, tenor, will appear in joint recital on April 25, in Shreveport.

**DENTON, TEX.**—Ethel Leginska, pianist, will play at the College of Industrial Arts, Monday evening, April 16, while making her tour of the State.

**LOS ANGELES, CAL.**—Additions to the staff of instructors for the newly formed California Conservatory of Music, Drama, Languages and Literature, a \$500,000 corporation under the direction of Senor Florencio Constantino, the tenor, are: Senor Leandro Pla, director of the Royal Conservatory of Madrid, will take charge of the opera department; Senor R. Villa of the Royal Theatre of Madrid, an orchestra conductor of recognized ability, during the operatic seasons to be given under the auspices of the conservatory, will be in charge of all orchestral work, and will conduct concerts to be given at times. Tyrone Power, the tragedian, is to be in complete charge of the dramatic department. The executive board of the school includes Prof. F. De Lara, president and managing director; D. M. Hunsaker, vice-

president and business manager, and Rev. Baker P. Lee, secretary.

**LOS ANGELES, CAL.**—Quite a prominent young musician of Los Angeles has changed her name, and Miss Blanche Ebert will be known as Mrs. Frank R. Seaver. The wedding took place at the North Shore Congregational Church, Chicago, recently. Miss Ebert has been known as a successful accompanist in which capacity she was especially associated with Marie Tiffany. Mr. and Mrs. Seaver will be at home at Hotel Darby, Los Angeles, after October 15.

**LOS ANGELES, CAL.**—The Cherry Blossom Players gave an entertainment consisting of dances and drama of Old Japan, at the Woman's Club of Hollywood, under the direction of Clarence B. McGehee, assisted by Yukio Aoyama, on October 18.

**ALTADENA, CAL.**—Ruth Deardorf Shaw, tone colorist, will play a program of ultra-modern music on December 9 at the home of W. D. Peterson, under the auspices of the Women's Circle. Her program will be suited to the taste of the children for whom the recital is being given, and will include "Impressions from Kipling's Jungle Book," Cyril Scott, and the "Suite of Fairy Pictures," Korngold. Mrs. Shaw makes her fairy story programs especially interesting to the young people by telling the stories to which the music is attached.

It may be well to say, for the benefit of those who live east of the Rockies, that Altadena is a millionaire foothill suburb of Los Angeles.

**PORTLAND, ORE.**—The Cherniavsky Trio appeared under the local direction of W. T. Pangle, manager of the Heilig Theatre, October 5, 7 and 9.

**PORTLAND, ORE.**—At the annual meeting of the Portland Opera Association, the following officers were elected for the season of 1916-17: Jacob Kanzler, president; Mrs. Warren E. Thomas, vice-president; Karl Herbring, secretary; J. Foss Fargo, treasurer. Three grand operas will be presented this season.

**PORTLAND, ORE.**—The Portland Symphony Orchestra will open its sixth season on November 12. Mose Christensen will conduct the organization.

**PORTLAND, ORE.**—These organizations are making preparations for a busy season: The Portland Symphony Orchestra (Mose Christensen and Waldemar Lind, conductors); Portland Opera Association (Roberto Coruccini, conductor); Apollo Club (William H. Boyer, director); Orpheus Male Chorus (William Mansell Wilder, director); Turnverein Singing Society (Lucien E. Becker, director); Portland Oratorio Society (Joseph A. Finley, director); MacDowell Club (Mrs. Thomas Carrick Burke, president); Monday Musical Club (Mrs. Percy W. Lewis, president); Portland Amateur Orchestral Society (William Wallace Graham, conductor); Schubert Club (J. William Belcher, director); Spitzner Philharmonic Society (E. O. Spitzner, conductor); Treble Clef Club (Rose Coursen-Reed, director); New England Conservatory Club (Martha B. Reynolds, president), and the Pipes-Konrad-Hutchison Trio, a chamber music organization.

**PORTLAND, ORE.**—Thirty children, from five to fourteen years old, make up the Sagebrush Orchestra, Mrs. M. V. Dodge, conductor. The organization came to Portland this week and won the hearts of a large audience. This orchestra, which hails from Burns, Ore., has the backing of William Hanley, a wealthy rancher of Harney County. Mr. Hanley refers to the orchestra as "the product of a fundamental country."

**PORTLAND, ORE.**—Soloists at recent events have been Robert Lovell Wilson, baritone, who sang at the Oregon State Fair, and Lodesca Loveland, soprano, and Con-

stance Piper, pianist, who were heard by the Portland Woman's Club.

**SEATTLE, WASH.**—Recent recitals brought forth Mrs. E. Franklin Lewis, pianist; Louise Merrill Cooper, soprano; Reuben Beckwith and George Balkema, pianists.

**RIVERSIDE, CAL.**—The Tuesday Musical Club enters upon a new season of its useful career with the following officers: Mrs. Burdette Kellogg Marvin, president; Mrs. La Roy Simms, vice-president; Mrs. John Barton Readman, recording secretary; Mrs. Arthur Elliot Childs, treasurer; Mrs. C. W. Derby, treasurer; Mrs. Edward M. Bonnett, Bonnie Rockhold and Z. Earl Meeker, directors.

A number of excellent concerts are planned for this year, during which many well known artists will be heard, among them being: Friday evening, November 3, Florence Macbeth, coloratura soprano of Chicago Grand Opera Association; Tuesday evening, December 12, Brahms Quintet; Tuesday evening, February 6, Julia Culp, contralto; Tuesday evening, March 13, Plowe Woodwind Ensemble. In addition to this, a series of "membership concerts" will be given Tuesday evenings, as follows: November 21, "An Evening With Artists," L. E. Behymer, assisted by club members; January 8, American music; February 20, modern German and Italian music; March 27, Modern Russian and French music; May 8, operatic program.

**MILWAUKEE, WIS.**—There have been several recitals recently, notable among them being that of Rosamond Witte, gifted pupil of Adeline Ricker, piano. She played with distinction and grace, reflecting much credit upon Miss Ricker and winning high praise for herself. Miss Witte has gone to New York to study further.

**MILWAUKEE, WIS.**—Charles Dodge presented his pupil, Vida Paul, in a piano recital, assisted by George F. Russel, baritone. On another evening Mr. Dodge gave a program.

**MILWAUKEE, WIS.**—The Marquette Conservatory began its season's activities with the annual appearance of Adams Buell, pianist, assisted by McElroy Johnston, vocalist. The work of both met with warm appreciation.

**SYRACUSE, N. Y.**—The Boston-National Grand Opera Company with Tamaki Miura, the Japanese prima donna, gave Puccini's "Madame Butterfly," on Tuesday evening, October 10, at the Empire. The performance was deserving of the most enthusiastic commendation. The singing of Tamaki Miura was most delightful in every sense. She was most ably assisted by Riccardo Martin as Pinkerton, Thomas Chalmers as Sharpless, and Elvira Leveroni, Georgio Pulitti, Paolo Ananin, and the balance of the very capable cast. Signor Guerrieri conducted the large orchestra excellently. The ballet from Borodin's "Prince Igor" concluded the evening and was brilliantly done. It is probable that the company will return next month for a performance of "Iris."

**SYRACUSE, N. Y.**—Recent recitals have been given by Adolph Fry, of the piano department, Syracuse University College of Fine Arts; William Place, Jr., of the Clark Concert Company, and Cora E. Knoble, accompanist at the First Baptist Church; Charles M. Courboin, organist, assisted by Florence Gorton Hartman, soprano, at the dedicatory services of the new Calvary Baptist organ; and Marta Wittowska, soprano; Dorothy May Russell, piano, and a trio composed of Ernst Mahr, Conrad L. Becker and Harry Leonard Vibbard, cellist, violinist and pianist, respectively.

**SYRACUSE, N. Y.**—Rudolph Ganz, pianist, was heard at the Wieting Opera House under the management of A. L. de Robert.

**SYRACUSE, N. Y.**—Jean Verd, pianist, gave a recital program at the home of Chancellor and Mrs. James R. Day.

**SYRACUSE, N. Y.**—Mrs. William Jerome Lewis has been appointed president of the New York State Federation of Musical Clubs. Mrs. Lewis is prominent in musical circles in this city through her connections with the Morning Musicals, Harmony Circle, Ka-na-te-nah Club, and the State Music Teachers' Association.

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**PROVIDENCE, R. I.**—Andrea Sarto, baritone, has been engaged by Dr. Jules Jordan for a performance of "Elijah" with the Arion Society, November 28.

**WICHITA, KAN.**—John McCormack, tenor, is announced to open the Forum All Star Course under the local management of Merle Armitage, December 4. Rudolph Ganz and Judith Dameron appear next in the series, January 26.

**WICHITA, KAN.**—The San Carlo Opera Company will be heard here this season on November 18, 19 and 20.

**WICHITA, KAN.**—Merle Armitage has inaugurated the Innes Tea Room concerts, afternoon concerts and receptions. Mme. Ohrman is announced for the first concert November 24, followed by Cecil Fanning, December 8.

**WICHITA, KAN.**—The Wichita College of Music gave a three day festival, introducing many new teachers on this season's faculty, notably Dr. Morton, pianist, and Neal McCoy, tenor. It was its tenth anniversary.

**WICHITA, KAN.**—The Wichita Musical Club begins its twenty-fifth year of active work.

**CEDAR RAPIDS, IA.**—Louise Crawford (piano, organ and theory), Louise Mansfield, vocal, and Joseph Kitchen, piano, have joined Coes Conservatory faculty.

**MT. VERNON, IA.**—Percy Grainger was heard in recital at Cornell College, October 9.

**CEDAR RAPIDS, IA.**—Rynal Warel, Joseph Hofmann and Efram Zimbalist have been engaged by Grenell College for the winter concert season.

**ANN ARBOR, MICH.**—A department of harp has been added to the University School of Music courses. Lucile Johnson, of Buffalo and Boston will be in charge.

**SALINA, KAN.**—Plans have been completed for the formation of an orchestra to give six Sunday afternoon concerts this season, under the direction of Paul R. Utt, dean of the College of Music of Kansas Wesleyan University.

**LINCOLN, NEB.**—A "James Whitcomb Riley" program has been prepared and given by Mrs. E. S. Luce and daughters as a memorial to Mr. Riley. The sketch is given from personal knowledge; poems are read, songs sung, and his cherished old violin airs (for Mr. Riley was also a violinist) are played.

**SAN ANTONIO, TEX.**—The B Minor Music Club, Mrs. Reynolds-Denison, president, opened its season with an attractive program.

**SAN ANTONIO, TEX.**—The music festival course is studying Handel's "Creation" under the direction of H. W. V. Barnes. This is to be given at Christmas time.

**SAN ANTONIO, TEX.**—The San Antonio Mozart Society, Arthur Claassen, leader, has resumed work for the season.

**SAN ANTONIO, TEX.**—Mildred Harrel, pianist, has gone to New York to continue her piano study under Louis Cornell.

**SAN ANTONIO, TEX.**—The Tuesday Musical Auxiliary Chorus, Charles Cameron Bell, director, has resumed activities for the season.

**SAN ANTONIO, TEX.**—Ferdinand Sanderson, John M. Steinfeldt, Gilbert Schramm and Walter Rombero, the music faculty of St. Mary's Hall, gave a recital at the school recently and Luis Alfonso Marron, Mexican composer and pianist, gave the first recital in a group of three, October 7.

**LIMA, OHIO.**—The Women's Music Club offered an attractive program of Indian music at its matinee musicale, October 27. The characters in the recital appeared in full Indian costume, and the spirit of the woodland was mirrored in the setting. Works by Cadman, Victor Herbert, MacDowell, Troyer and Mrs. Beach figured on the program.

**SACRAMENTO, CAL.**—Jeno Sevely, a young Hungarian violinist, has recently joined the faculty of the Pease School of Music. Sevely is a pupil of Hubay.

**SACRAMENTO, CAL.**—A concert of well deserved mention was that given by Elizabeth Short, pianist; Arthur Conradi, violinist; David Upright, baritone, and Alice Bacon Washington, pianist, at the Tuesday Club House this week.

**LOS ANGELES, CAL.**—Impresario Behymer reports the largest sale for the Philharmonic course in many seasons.

**TORONTO, CANADA.**—Georges Vigneti has been appointed a member of the violin staff of the Hambourg Conservatory of Music. Boris Hambourg, cellist, has assumed the conductorship in place of his late father.

**TORONTO, CANADA.**—W. O. Forsyth has resumed activity as piano instructor at Nordheimers. Prominent among his exponents and representatives is Miss Langrill, who directs the Forsyth School of Music at Hamilton, Ont.

**TORONTO, CANADA.**—Margaret George, soprano, and her brother Arthur George, baritone, are touring the United States with delightful results.

**TORONTO, CANADA.**—Mme. Lavoie-Herz's pupil appeared in delightful recital recently at Forester's Hall.

**NASHVILLE, TENN.**—The Ward Belmont School of Music registers more than 500 boarding students, 400 of whom are enrolled in the Conservatory. The director

is Emil Winkler. Charles Washburn heads the department of voice, Arthur Hinkle that of organ and Browne the school of theory, harmony and history of music.

**Buford College** has built a new plant within the city and makes a specialty of music, the department being headed by Gustav Stevens, recently removed from Ohio.

**John McCormack** opened the concert series October 26. Others soon to visit the city in a professional capacity are the Tollefson Trio, Percy Grainger, F. Bloomfield-Ziesler and Rudolph Reuter, the Russian Symphony Orchestra, Theodore Spiering and Edwin Arthur Kraft.

**BUFFALO, N. Y.**—Theodore Spiering, violinist and pedagogue, gave a recital in D'Yonville College, October 10. Maurice Eisner was at the piano. His selections served to reveal the artist's command of varied styles, and in their technical demands gave frequent evidence of his virtuosity. His interpretations were received with due appreciation by the audience.

**SACRAMENTO, CAL.**—The Saturday Club announces the following visiting artists: Tina Lerner, Saturday afternoon, October 21.

Early in November the Chamber Music Society of San Francisco will appear before the club. The personnel is Louis Persinger, Louis W. Ford, Nathan Firestone, Horace Britt, Gyula Ormay and Elias Hecht.

Florence Macbeth, coloratura soprano of the Chicago Grand Opera Association, will also appear in November.

Percy Grainger, pianist and composer, will be heard in December.

Julia Culp is scheduled for January, and Louis Gravenre, baritone, will sing before the club in February.

Leo Ornstein, modernist, will play the latter part of February.

Albert Spalding, violinist, will make his first appearance in Sacramento some time in March.

Elena Gerhardt will be the attraction for April.

Afternoon recitals are scheduled for the season, eight in all. These affairs are participated in by active members of the Saturday Club, and are intended for the creating of a more musical atmosphere among the musicians and members of the organization.

**SACRAMENTO, CAL.**—The Schubert Club is rehearsing preparatory to the first concert which will take place shortly. Edward Pease is again wielding the baton. This organization is but one year old and has already taken its place as one of the real musical factors in Sacramento, thanks to the sterling musicianship and magnetism of its director. Mrs. Pease is the accompanist.

**LOS ANGELES, CAL.**—The St. Cecilia Club, of Los Angeles, organized in 1907, meets on the first and third Mondays of each month, at the homes of the members. The membership is limited to twenty. Programs for this season will be devoted to Shakespearian, Ultra-Modern, Sacred, Norwegian, Russian, Italian, German, French, Modern English and American Music.

## Count Henri de Martini at Vanderbilt Hotel

The first of the series of regular Sunday night concerts at the Vanderbilt Hotel, New York, was held on Sunday evening, November 5, under the auspices of Count Henri de Martini, violinist and musical director.

Miss Cooper, contralto, sang "Mon cœur s'ouvre à ta voix," from "Samson and Delilah," with artistic interpretation and warmth of sentiment, although she labored with a severe cold. Count Martini played excellently the "Legende" by Wieniawski. Miss de Militia, harpist, played the accompaniment to "Ave Maria," and was enthusiastically received, after which an encore was demanded. The orchestra, last but not least, rendered "Love Dream," by Liszt, in a manner to greatly please the large audience.

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"It may not be a gracious thing to do, but in this instance just one linotype of comparison must be indulged in. It shall take the form of a query: If Ellis grand opera at the Coliseum (as instanced in Thursday night's 'Il Trovatore') was worth \$5 a throw, what, by the same gauge, was Gallo's Aida worth at the Odeon Friday evening? The answer is that Ellis grand opera wasn't worth \$5 and Gallo's would have been cheap at double the price. It is necessary once in a while to apply the ledger standard to local art, and this is a kind of trial balance. And here we shall close the books."—From the St. Louis Globe-Democrat of November 4, 1916.

### Frances Ingram Heard in Interesting Recital Program

Frances Ingram, contralto, late of the Chicago Opera Association, gave her first New York recital on Monday afternoon, November 6, at Aeolian Hall. She had prepared an interesting and well balanced program. Gifted by the gods with a beautiful voice, her main desire is to bring into play her powerful and gorgeous organ, and this she did to best advantage. Miss Ingram will no doubt in two or three years from now be as successful on the recital platform as she has been for several years in opera.

Miss Ingram's program follows: "Il mio bel foco," Benedetto Marcello; "Separazione," Sgambati; "O del mio dolce ardor," "Divinites du Styx," Gluck; "Leaves," Mana Zucca; "Synnove's Song," Kjerulf; "Eventide," Grondahl; "Invocation to Eros," "The Soul's Victory," Kürsteiner; "Sei Still," Joachim Raff; "Die Zigeunerin," Hugo Wolf; "Mit Deinen Blauen Augen," Richard Strauss; "Schnell Vergessen!" Tchaikowsky; "Schmied Schmerz," Heinrich van Eyken; "Visione Veneziana," Renate Bregi; "Maj" and "Titania" (in Swedish), Peterson-Berger; "Il est tu," Gretchaninow, and "Carnival," by Felix Fourdrain.

### Harold von Mickwitz Very Busy

Harold von Mickwitz, the distinguished pianist and pedagogue, of Dallas, Tex., has entirely recovered his health, after his serious illness last summer, and is working hard at the present time, with fifty-four pupils. Most of them are teachers who travel to Dallas weekly or semi-monthly for their lessons, coming from places as distant as Chickashaw, Okla., and the furthest points in Texas.

Mr. von Mickwitz, dean of the fine arts department, S. M. U., has been honored by having a day at the State Fair set aside for the reunion of his pupils and former pupils, to be known as Mickwitz Day. The first was observed on October 21, when more than fifty were present at the reunion dinner and musicale given at the Oriental Hotel, and the affair was so delightful that it was unanimously decided that the reunion association shall be made permanent and the reunion an annual affair.

Mr. Mickwitz went to Texas more than twenty years ago and has spent the best years of his life in the State where he has been a commanding figure in matters musical, and has left his impress upon the esthetic life of the commonwealth.

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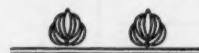
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